

College BROADCASTER

Winter 1993

The Magazine of the National Association of College Broadcasters



The ABC's of
Show Prep

THIS ISSUE:

Freddie Mercury
Music
Video
Contest



Setting
up a
VIDEO Production
House

The Lessons
of KUNM



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College BROADCASTER

*Serving broadcast and cable radio and TV facilities
at educational institutions across the nation and abroad*

Winter 1993-94
Vol. 6, No. 2

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Here are some ideas shared by our member radio stations about effective ways to deal with that ongoing nightmare of a problem: CD theft.

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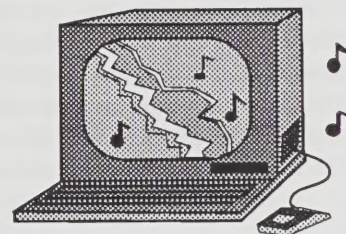
College TV stations across the country were asked to produce the best music video for the last recorded single by Freddie Mercury, the late lead singer of the rock group Queen. Over \$10,000 in prizes were up for grabs. And now for the results!

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An expert explains what college DJs should do *in advance* of their on-air shift to make their broadcasts better-sounding and more worthwhile to listeners.

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by Kristin Rechberger

Tackling CD Theft

Duct tape is not strong enough. Mom's moral teachings did not stick in some students' minds. Electric fences are not made for such small perimeters as the music rack. So how are college stations solving the CDs-with-legs phenomenon?

Alan Ridgeway of WSBF at Clemson University in South Carolina sought suggestions for this troublesome matter through the NACB on-line computer listserv network. Solving this virtually untraceable crime is nearly impossible, but many stations have found ways to curb the universal CD disappearance problem.

Controlling the Library

Robert Skrobe at WLFT in East Lansing, MI, asks record labels for vinyl copies of the albums he knows "will be hot street walkers." But other responders stated that vinyl is far from immune to theft.

Some stations are successful when, at the beginning of his/her shift, the DJ counts, writes in the program log, and signs to verify the total number of CDs in the rack. To ensure precise counts, head staff often vary the number of CDs.

WMSC-FM in Upper Montclair, NJ, allows only the DJ on the air to have library access, providing accountability. If DJs are found in the library when they are off-the-air, they are denied station membership. At Clemson's WSBF, CDs are locked in the library when they come out of rotation. The DJs go to the library desk and sign out what they think they want to play. DJs are not at all fond of this system, complaining about library hours, destroyed spontaneity and unsatisfied listener requests.

Making CDs Less Attractive
Neil Griffin at Northeast Missouri State University's KNEU-FMca asks "why not cart your music?" He affirms that initially it is a lot of work, but worth it for a top 40/modern rock station with fairly stable playlists. It seems especially worth the work and time if the many carts needed for currents and recurrences are donated to the station. He suggests having an assistant to the music director do all the carting to ensure consistent levels. Neil suggests getting the dubbing box from Henry Engineering to do the dubbing if studio availability is a problem.

Some stations thought that removing the artwork from jewel boxes would decrease the attraction to theft, but this too has proven futile for countering theft. WHEN Radio at Western Illinois University has minimized CD theft by combining some of the efforts above with:

- 1) Engraving the inner circle of the CD with station call letters,
- 2) Writing call letters on the top (printed side) of the disc with permanent marker,
- 3) Not replacing CDs for a long time (at the DJ's and, unfortunately, the listeners' expense), and (drum roll please) . . .
- 4) Tyvex 5-1/4" floppy disk sleeves (the fabric-feel white ones) instead of jewel boxes.

Tyvex not only cuts down on theft but also saves space. Todd Harkins of WHEN encourages anyone who has trouble finding Tyvex to ask him for his vendor.

KUTE in Salt Lake City, UT does not like carting for its huge rotation format and has curtailed its carting inability by using Tyvex to house the CDs. They simply attach index cards to the envelope so one can see what is missing. In Newark, NJ, WJTB uses Tyvex

within CD binders so at the end of a DJ's shift, the DJ and an omnipresent executive member can easily flip through the binder and guarantee the same number of CDs at the end of the shift as were there at the beginning.

The Expensive Solution

Of course, if you've got a really big CD problem and nothing else seems to work, consider purchasing the "CD Cart Player." This unit, manufactured by Denon USA, plays CDs once they are inserted in a cart-shaped plastic carrying sleeve/case. However, besides the cost of the player, you need to purchase the sleeve cases in bulk because they each hold only one CD.

Screws hold the CD in the case. However, they can be removed by an enterprising DJ thief, so the permanent solution to theft is to put glue on the screws as you insert them. Then the only way to open the case is to break it, which would scratch the CD as well, making it unplayable—a sufficient disincentive to theft.

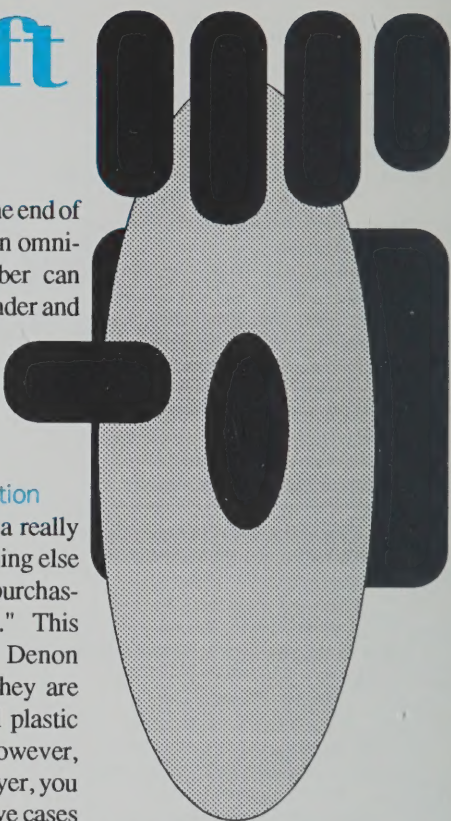
The best solution costs no money, however. And that is to set an example that instills respect on the part of every DJ for the station overall—and the music library in particular. CDs have remained a technological gem since their development. Virtually all new music is released on CD, providing stations with digital-quality programming. That's important to listeners. A full CD library is not just desirable, but crucial for a successful college station. This all must be conveyed to everyone at the station and they must support it.

Does your station have a contract that each trainee signs before being inducted as a station mem-

ber? Having an agreement of understanding which (among other things) includes a clause to the effect of "I promise to respect the station's music library and not steal from it," and outlines the punishments/disciplinary measures that will result from violations, sends a clear message from the beginning.

DJs may not like the increasing limitations on their freedom that these suggested solutions require, nor do station managers want to spend the time, energy, and cost required to decrease music theft. However, that effort is vital if you want to avoid the problems resulting from a disappearing library.

Editor's note: Those interested in reaching any of the stations or companies mentioned above can call NACB for contact information. Also check out Section I of the 1993 NACB Station Handbook, which contains Ludwell Sibley's engineering column on "Basic Station Security," covering other security areas besides CDs.



by Sarah Ruble

Music Video Contest Awards \$10,000 to Students, College

Last Work by Queen's Freddie Mercury Featured

Freddie Mercury became an unforgettable legend as the lead singer of *Queen*, a band who first hit the charts in the 1970s and had a resurgence of popularity in the 1990s due to the movie "Wayne's World." Mercury's music rocked numerous fans who mourned the conclusion of his contribution to the music industry when he died of AIDS in March 1993.

However, Hollywood Records, SkarTrax Entertainment, the National Association of College Broadcasters (NACB), and The Box music television productions worked in cooperation with the college broadcasting community to organize a video production contest in memory of Mercury. Lois Schmatz, manager for press and consumer relations at The Box, noted that this contest was "a wonderful opportunity for students to show their stuff".

"Living On My Own" was the last song Mercury produced before his death and therefore became the theme song for the video contest. Five student finalists were chosen from entries by college TV stations nationwide. The three winners were selected by Hollywood Records according to creativity, uniqueness, and entertainment value. Jim Martone, vice president of marketing for Hollywood Records, explained that this contest provided an "interesting challenge" for producing a video because the video did not feature a live artist. In addition, the nature of the "Living On My Own" song involved themes of various feelings that could be emphasized through visuals.

Perhaps that is why director Michael McIntyre, a senior at Duke University, re-

colors which McIntyre felt provided "an interesting backdrop against which to view these narratives."

"It was encouraging to be recognized for my work", McIntyre said of winning the contest. "It gave me confidence that I can do anything." As part of the grand prize, McIntyre's video premiered on The Box with on-screen credit to himself as the winning director and to Duke University. McIntyre was awarded \$5,000.00 in cash and Duke received a matching \$5,000.00 contribution. McIntyre is currently investing his cash prize to create a historical and geological video documentary for park restoration.

Second place went to Winston Mitchell of Arizona State University who received an Outback Trading Co. Country Squire coat and Ridgerunner Broken Hill hat with a retail value of \$200.00. Adam Boozer of Georgia State University finished third and received a pair of Reebok Intimidator "Above The Rim" pump shoes with a retail value of \$110.00.

All of the companies involved agreed that the Freddie Mercury Video Production Contest was a smashing success, and hope to create more opportunities for working with the students involved in college broadcasting.

Martone of Hollywood Records confessed that they "didn't really know what to expect" and they had never done



the late and great Freddie Mercury

a "hands on (project) with college broadcasting". However, Hollywood Records was really "pleased" with the videos produced by the students and enjoyed working in cooperation with NACB, SkarTrax, and The Box.

This contest turned out to be a definite "win-win situation", said Schmatz, manager at The Box. It was "very successful" and a "good promotion" for both the students and companies involved.

"This is just the beginning", Alarik Skarstrom, president of SkarTrax Entertainment emphasized. "I believe in what they

MERCURY
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"It was encouraging to be recognized for my work."

"It gave me confidence that I can do anything."

—contest winner Michael McIntyre

ceived first place honors for his video which involved the "intertwining of four characters." Each "sub-plot" focused on the themes of the song "including loneliness, despair, insanity, as well as some hope for 'some good times ahead'." The video featured still shots of Freddie Mercury and a quasi-psychedelic feel created by graphic effects of flooded

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Seize the Opportunities

In a college community there are opportunities that become available to your radio station that you can really cash in on. Although KULV (University of La Verne, California) is a carrier current station, it is operated just like many commercial stations.

Last year was not only a big year for our radio station, but a big year for our men's basketball team as well. For the first time in our 102-year history, our men's team made it to the NCAA playoffs. The first play-off game was scheduled on our home court. The game was a sell-out. KULV was there to broadcast the game, and our television crew covered the game via closed circuit to our Student Center for the overflow crowd. We also aired the game (tape-delayed) on our community television station, LVTN Channel 3. ULV won and made it to the Third Round NCAA Division III Regional Playoffs in Platteville, Wisconsin to face Augustana. This is where the real opportunity presented itself. Our basketball team was about to play its most important game in 102 years, but most students, faculty, and staff would not be able to travel to be at the game.

The KULV staff quickly realized the challenge and was interested in providing play-by-play coverage for our campus. KULV was the only medium that could affordably bring the game live to our campus. Television coverage was too expensive (we would have to send more people and equipment to Wisconsin than we could ever possibly afford). The *Campus Times* (school newspaper) could not print the coverage until the following week. But KULV could bring the game to the campus live, and affordably.

The staff went into full gear. In order to send two staff members to Wisconsin to cover the game, we first had to package the broadcast and sell it. At a carrier current station, that is no small task. We began by offering it to our regular advertisers and to offices on campus that might be

"For the first time in our 102-year history, our men's team made it to the NCAA playoffs.

KULV was the only medium that could affordably bring the game live to our campus.

interested in bringing the game to the student body. We sold sponsorships to the Office of the President; Associated Student Forum; Office of Student Life; Leadership, Education and Development Program; Office of Residential Life; and the Campus Bookshoppe. These packages brought in enough revenue to cover two round-trip plane fares to Wisconsin and the cost of the phone line to cover the game.

Now that the finances were a reality, we went into phase two. We wanted to involve the entire station and the entire student body. Our promotions department began planning a "Listening Party." Arrangements were made with the dining hall to move the dinner into the student center the night of the game. Faculty, staff, and students were invited to the Student Center for the KULV/ASF Listening Party. A quarter-page ad was traded out with the *Campus Times*, advertising the "Listening Party."

The KULV Productions Staff went into full swing writing copy, producing promos and producing spots for the sponsors. We were ready to go. We took our play-by-play announcer and the color commentator to the airport and wished them luck. One of our alumni

picked them up in Chicago and drove them to Platteville, Wisconsin (and also stayed with him in Elgin, IL, to save on hotel costs in Wisconsin). The next afternoon, the Student Center had a large crowd huddled around the PA system that was carrying KULV. The KULV/ASF Listening Party was in full operation.

It was a full team effort. The sports crew planned and sold the game. The production staff wrote copy, produced sponsored promos, and spots. The traffic department put together the "Listening Party" for the student body and placed the ad in the campus newspaper promoting the event. Needless to say, it was a smashing success. It brought together the entire KULV staff in a close working relationship, and brought together the faculty, staff and students at the "Listening Party." It was an exciting game: ULV lost to Augustana 87-84, but KULV had won.

Mike Laponis is a radio professor and advisor of KULV-AMcc at the University of La Verne (California)



Faculty/Staff Board Committees

The NACB Faculty/Staff Advisory Board (F/S Board) is currently soliciting NACB members to send information about their school's media curriculum (e.g., photocopies of syllabi, course lists, departmental structure or whatever you can get) to NACB for research purposes. In preparing students for the Electronic Superhighway, we want to ensure that media education will be up to par. Course name lists, descriptions and requirements for majors would be greatly appreciated. Please send information to: NACB F/S Board, 71 George St./Box 1824, Providence, RI 02912.

For more information about becoming involved with the F/S Board on any of its four committees (Academic/Professional Development, Publications, Curricula Issues or Special Projects), please contact JoAnn Forgit, NACB Association Director at 401/863-2225.

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College Broadcaster welcomes your comments and criticisms about the magazine and NACB projects. Send them to:

Feedback, NACB
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Jingles Overseas

Dear NACB,

From a friend who is living in Chicago, I received recently a copy of your magazine *College Broadcaster* from March 1992. I think they are interesting magazines, even for me as a European. It's good to feel that you do care for radio, and I like that.

As an enthusiastic collector of radio-jingles, I would like to have some information from you, or from your readers. It is very difficult here in Europe to get recent information about radio-jingles and all the happenings in the industry. Maybe one of you or your readers is as interested in radio jingles as I am.

My questions: 1) Are there radio-jingle-collecting clubs in the U.S.? 2) Is there a periodical tailored towards radio jingles? 3) Are there books, articles, records or CDs in the U.S. about jingles and the production of them? 4) Would you like to exchange jingle packages with me on a one-to-one basis?

I would like to emphasize that I am just a private collector. It would be very nice to receive some answers on my questions. Thank you in advance.

Benno Roozen
 The Netherlands

Benno, NACB is unfamiliar with a radio-jingle club in the US, but maybe our readers can help you. To those readers who may have information to help Benno, please write him at Bavelse laan 21 bis, 4835 GP Breda, The Netherlands.

Call for Reader Help

Dear NACB,

For many years Texas A&M University has claimed and/or been credited with producing the first live play-by-play broadcast of a college football game. This was the Nov. 24,

1921 game between Texas A&M and the University of Texas, played in the town of College Station. (Joseph N. Kane, *Famous First Facts*, 1981, p.520, gives the date as Nov. 25, 1920, but that is incorrect.)

I am currently preparing an account of this event for a Texas Historical Marker and am seeking either better confirmation than we have now or a disproof of the claim/credit. If any of your readers have evidence of an earlier live play-by-play broadcast of a college football game, I would like very much to hear from them.

The 1921 Texas A&M broadcast was produced by A&M students. With the assistance of one or more football coaches, the students developed and then reproduced and distributed copies of a set of abbreviations that would enable a good key operator to send out descriptions of every play as it happened using standard International Morse Code through the Texas A&M experimental station, call letters 5XB. The primary intended recipient was the University of Texas station call letter 5XB. The play-by-play was also picked up in Waco, Houston, and Greenville and probably others of the 275 amateur station in Texas in 1921.

Thank you for any assistance you and your readers may provide.

Charles R. Schultz
 University Archivist
 Texas A&M University
 College Station, TX

Charles, good luck with your fact-finding search. If any readers have information on the first live play-by-play broadcast of a college football game, please write: Sterling C. Evans Library, Texas A&M University, College Station, TX 77843-5000, or call 409/845-8111.

Thank You

Dear NACB,

I am a former broadcasting professional [now at this] University. Having worked at both ends of the broadcast spectrum, I have a keen interest in the varying educational and broadcast philosophies in the college radio environment. As a member of the NACB, I enjoy reading the articles in each issue of your publication.

Thanks for the work you do in helping us to prepare young broadcasters for the future.

If I may ever be of assistance to the NACB, please don't hesitate to let me know.

Bill DeWees
 Director of Broadcasting
 Advisor, WONU-FM
 Olivet Nazarene U.
 Kankakee, IL

Bill, thanks for your interest in NACB. We've forwarded your name to NACB's Faculty/Staff Board, which helps coordinate activities among your peers for the association. Anyone else wishing to join any of the FIS Board's working committees can call the Board Chair, Professor Nancy Kaplan, at Hofstra U. at 516/463-5429.

A Vote for Alternative

Dear NACB:

Hurrah! Thanks for reminding students and their advisors ["Final Thoughts," fall 1993 issue] that college radio is more than a "training ground" for single-format commercial stations. It is an alternative to everything else on the radio and in many communities is the only unique voice on the dial. While it's true that college radio is where some of tomorrow's broadcasters begin their careers, these stations need to have an identity of their own if they ever want to get out from under the "sandbox" radio label. So many college/community stations choose to be little versions of commercial radio, while others are NPR clones, it's great to know that there are programmers and managers who believe that stations with multiple formats and community consciences need to be an accepted part of the industry.

With tight funding and the need to replace equipment always on our mind, our staff has begun to look around for additional underwriters. Debates about companies that are and aren't appropriate funding choices have been occurring between myself and members of the WRHU staff.

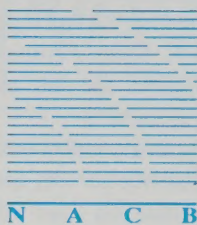
As a woman who won't, for example, eat Perdue chickens or buy Nestle's products—because of these companies' employment and marketing practices that I, and thousands of others, find highly objectionable—I find it difficult for our station to consider approaching corporations like Coors and Domino's Pizza

FEEDBACK
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National Conference Update

NACB's National Conference is again the highlight of the college broadcasting year. The sixth annual confab is occurring November 11-14, 1993, at the Omni Biltmore Hotel in Providence, R.I. Over 80 sessions on every aspect of college radio and TV operations, careers in media, and more! Two dozen exhibitors at the Conference trade show will show you the equipment, programming and services you need (or should have), explaining it step-by-step at their booths and at free product demonstration sessions.

If music is one of your passions, you won't want to miss our three music showcases featuring top national and relatively unknown bands sponsored by ASCAP, the Independent Music Producers Syndicate (IMPS) Showcase and a special show sponsored by NACB headlined by former Til Tuesday leader Aimee Mann.



thousands of dollars in door prizes and free giveaways will be available, plus the glitzy National College Radio and TV Awards ceremonies emceed by the host of the Comedy Central cable network's hit show, "Politically Incorrect," comedian Bill Maher! Comedy Central will also host a special screening of their new fall lineup at the Conference, including an "insider's look" Q&A with their producers.

Speaking of the Awards ceremonies, for the third year in a row, NACB will give over \$7,000 in cash prizes from America's top

If the job search worries you, the Media Job Fair has open roundtables with dozens of top hiring companies in radio, TV, film, music and new media. And of course,

mediacompanies to the best student programming and station activities for TV and radio in the 3rd Annual National College Radio Awards, the National College TV Programming Awards, and the U Festival Student Film and Video competition. The competition was open to all students and promoted through college stations nationwide in a mass poster mailing in early September. Sponsors this year include: A&E, All News Channel, BMI, Cartoon Network, CNBC, CNN Newsource, Comedy Central, E! Entertainment Television, ESPN, HBO, The Interep Radio Store, MTV, Narragansett Radio/WYNK, SPIN magazine, TNT, and others.

Regional Conferences Coming

Whether or not you made the NACB National (and if you didn't, you really should plan to include it in next year's budget), NACB's 1994 spring Regional Conferences are only a few months away. Ever thought about how much you'd learn if you just escaped the day-to-day isolation at your own station and spend a few days with college station veterans and other media professionals from across your region? Have you spent over \$100 to go to conferences where it was all just music and nothing about the other aspects of your station, let alone insights on possible media careers? Or was it all equipment exhibits and technoid sessions that went over your head? Well, this is the time you can find what you need.

The 5th Annual Mid-Atlantic Regional Conference will again be hosted by WRPR at Ramapo College in Mahwah, NJ on April 9. The 3rd Annual Midwest Regional will be held on the same weekend, April 8-9, at Indiana U. in Bloomington, IN. The 6th Annual Western Regional will be hosted by KSCR at the U. of Southern California (USC) in late February or early March. The Southern Regional is tentatively slated for the U. of Tennessee-Knoxville in late March.

At only 100-200 attendees each, NACB's regionals are somewhat more intimate than the National Conference, but still allow students and faculty from around your region to gather to share tips to solving college/school station problems, and learn about careers in media from top pros in your area. It's the one conference that your student government or communications department should be willing to send you to.

For the latest updates about the NACB Regional nearest you, call 401/863-2225.

U/X Needs Your Help

Due to an unexpected computer drive crash at NACB's national office, we lost many of the descriptions of programs submitted by college radio and TV stations and outside producers seeking to increase distribution of their special programs on other college stations. Hundreds of college stations desperate for free or low-cost TV and radio programming to fill their schedules have found the U Network Program Exchange Service (U/X) Directory invaluable, as it contains listings of thousands of hours of student- and independently-produced programs.

NACB NEWS

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MEDIA CAPITALS PRIZE DRAWING

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You could pay up to \$695.00 for one of these media dream weeks— but two will be given away at the NACB National Conference! There's no charge to enter...but only attendees of the 1992 NACB National Conference can enter! Call 401-863-2225 for details or to register.

The Media Workshops

Week in July or Aug (dates TBD)
Los Angeles, CA

\$695 includes room & board at UCLA

If you're interested in the TV and film businesses, this is a once-in-a-lifetime experience. You'll meet the leaders at studios such as Paramount, Disney and Columbia. It's a behind-the-scenes look at what actors, writers, directors, producers and the rest really do, and how to follow in their footsteps. For more information, call 1-800-223-4561.

Drawing will take place at the Conference between the National College Radio and TV Awards ceremonies on Saturday, Nov. 13, 1993. Entrant MUST be present to win. Prizes provided by the non-profit Career Network Foundation and Media Workshops Foundation.

The ABC's of Show Prep

by Terry Clevenger

Hi there, on-air person. Got your headphones in one hand, your stack of music in the other? Ready to go on the air? Let's put it another way: are you PREPARED to go on the air?

Whether you're holding down a short shift on your campus station, or getting ready to graduate to "the real world," here are some tips to help make you a better broadcaster.

Show prep is something of a dying art in radio. Liner cards that tell the announcer what to say and a "wing-it" attitude now prevail. Maybe that's why most jocks and stations as a whole sound alike?! Why not be a little "rad" (with your PD's permission, of course) and offer the listener an added bonus? More than just doing intro's and outro's over the songs, your show can take on new excitement for you and your listeners with a little homework beforehand.

Basically, good show prep falls into two categories: reading and research (a scary word for many of you; as you'll see, it's not as bad as it sounds!).

First of all you should read, or at least scan, your daily newspaper to get an idea of what's going on in your community. Cover all of it: hard news, features, sports; be as well-rounded in your knowledge of current events as possible. Especially read the campus paper at your school, since the issues discussed there are what primarily concern your listeners. As a member of the media, even though you're not a news reporter, it's imperative you know what's going on! And this applies to national and world events as well.

Also, read trade publications, research, call the record companies for bio's, and perk up your show at the same time. Some good sources to check are *Rolling Stone* magazine, *Premiere* magazine, *People*, *Us*, and *USA Today*.

You might also consider getting a three-ring binder (shades of high school!) to keep your materials in. Organized alphabetically by artist or subject matter, this will enable you to quickly find a pertinent piece of info. As you use a particular item, date it, so it's not overused.

Equally important in the "Read" category is to pre-read all live-mic copy you'll have in your shift. This includes sponsorships and commercials, PSA's, station promotion liners, etc. Don't depend on the person writing the information to get it right! It's YOUR

show and YOUR responsibility, ultimately, to make sure it's accurate and spelled correctly. Plus, you'll be able to check on the pronunciation of difficult words or names beforehand and come off sounding like the pro you are on the air! This is especially important if your air shift involves playing classical music.

One basic show prep item is the weather forecast. A recurring and integral part of most stations' programming, it's important that it be clear (no pun intended) and easily understood by your audience. Since the forecast is prepared by a meteorologist, this frequently means rewriting it in your own words. "Partly cloudy and unseasonably warm" could translate into "A few clouds today—warmer than usual."

This may take some adjusting if you're not used to it, but the key is to use everyday words that are natural to you and your audience. NO-BODY says "Precipitation probabilities..." (except the weather bureau!); change it to "chance for rain is pretty good this afternoon, but letting up tonight." Work with your PDs on this—they can guide you on how elaborate they want the forecast to be, based on your audience's needs.

A big plus of show prep is the added feeling of confidence it gives. This is where research pays off. Mentioning that it's an artist's birthday, or that X-Ray Zebra has a new album coming out, gives substance and interest to your show.

How much time should you spend preparing? This depends on the length of your shift and daypart. It's been suggested that you spend an hour and a half for every three hours you're on-air, or about half the length of your shift. Actually, any time at all is better than nothing—even just re-

writing the weather and checking live copy will only take a few min

"How much time should you spend preparing? About half the length of your shift. Actually, any time at all is better than nothing—even just re-writing the weather and checking live copy. If you go on the air right after classes, consider doing your prep work the day before, or following your previous shift."

ABC's
Page 25 ►

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Equal Station Time for Campus Candidates?

QUESTION: If a candidate for a student government office at a school or university is interviewed on the campus radio station, will this require the station to offer his opponent(s) equal time on the radio station?

ANSWER: No. The equal opportunity rule applies only when there is an appearance made by a legally qualified candidate for public office, such as a local, State or Federal candidate. Therefore, student government candidates do not trigger the equal opportunity rule.

However, even if the "candidate" was running for a public

office, the equal opportunity might not apply in this instance. There are four exceptions to the rule: an appearance on a bona fide newscast; an appearance on a bona fide news interview program; an appearance on a bona fide documentary; and an appearance in an on-spot news event.

Impact of Cable Act's Retransmission Rules on Campus TV

Q: I understand that the new Cable Act prohibits the retransmission of any television signal over a cable or programming system without the prior express consent of the originating television station. Does the 1992 Cable Act's retransmission consent rules

apply to closed-circuit campus cable systems?

A: The answer to this question is extremely dependent upon the particular facts of each campus closed-circuit system. Generally, the Cable Act's retransmission provisions apply to cable systems and other multichannel video programming systems that make the service available to subscribers or customers for a fee. If your school's system is free, retransmission consent is probably not required. Also, the school's closed-circuit system might be considered a Master Antenna System (MATV) for purposes of the Cable Act. MATV systems merely retransmit over-the-air signals and make such signals available to residents.

A campus closed-circuit system will probably be viewed as an MATV-exempt provider if (1) there are no subscriber charges, (2) the system provides services only to areas within the boundaries of the campus, and not under the control of any multichannel distributor (such as the local cable system).

Cable Act's Impact on Campus Radio

Q: Are radio stations subject to the new Cable Act's retransmission consent requirements? If so, does this mean that our campus FM radio station cannot be retransmitted on the local cable system without the station's prior consent?

A: Radio broadcast services are covered under the 1992 Cable Act. Therefore, radio station signals might not be retransmitted over a cable system without the prior consent of the originating radio station. Although the text of the Cable Act does not make specific reference to noncommercial

radio, it is my opinion that non-commercial radio services count with respect to these matters.

Cable Compensation for Carriage of School Stations

Q: Can our school offer compensation to the cable system for the carriage of either the school's LPTV signal or the campus FM station?

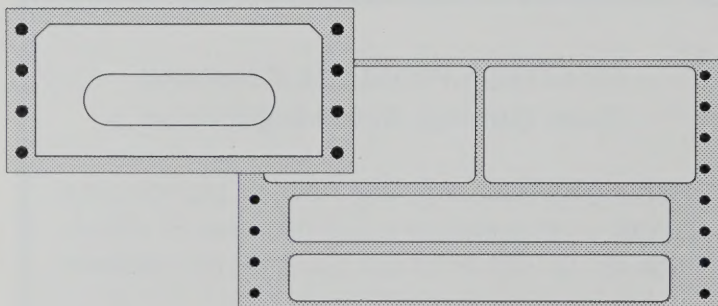
A: Absolutely not. The 1992 Cable Act prohibits a cable operator from requesting or accepting compensation for carriage or channel positioning of any television station. Although the Cable Act does not make any specific reference to compensation for radio carriage, I would strongly recommend avoiding such arrangements since such restrictions appear to be implied under the new Cable Act.

Cary Pepper is a communications attorney with the firm of Meyer, Faller, Weisman & Rosenberg in Washington, D.C. As NACB's legal counsel, Mr. Pepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St./Box 1824, Providence, RI 02912-1824. Even questions we cannot print in the column will be answered. If you feel that you may need to contract the services of a communications attorney, Mr. Pepper can be reached at 202/362-1100.

Of course, not every legal situation is the same, and Mr. Pepper strongly advises that you call NACB concerning your particular case before taking any legal advice. If you think your station's operations may be in violation of any FCC, federal, state or local regulations, please contact your attorney or consultant for specific advice.

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TESTDRIVE

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more with audio than you've been able to do before.

Built-in transitions like dissolves, wipes and digital video effects (DVEs) are easy to use — and even easier to remove. You can control the duration and direction of the transitions in a simple pop-up window. If you're used to the NewTek Video Toaster's amazing DVEs, you'll be disappointed with the number and variations of DVEs and wipes on the MSP.

The best feature about non-linear digital editing allows you to drop video and audio in anywhere, play it back right away on screen — no pre-roll. You'll find yourself spending a lot less time editing on MSP. However, you'll spend a lot more time experimenting yourself. You can add additional transitions, DVEs, graphics from other Mac programs and sound effects with a couple of the clicks of the mouse. And if you don't like it, MSP allows you to "undo" what you've done. Infact, you can make multiple undo's, for example, if you want to try a new transition, add some sound effects and a couple extra video clips. Play your experiment back, if you don't like it, click undo a number of times and things are back to normal.

Output to videotape is simple — put your deck on RECORD and select "Print to tape". MSP has a built-in countdown, but you can also make your own countdown in a Macintosh graphics program and import it into MSP. You might see a few jaggies on the tape if you look real close, but the output is very impressive.

Some Problems

What's missing? You can't do credit rolls even though you can do titling. You can't boost audio levels; instead, you have to modify all your other clips' audio levels which can take some time. We also discovered that if you apply a dissolve or wipe to a video clip and then want to adjust the level, the dissolve or wipe part of the clip isn't modifiable, causing some audio "spiking." This is remedied by removing the transition and then applying it again, both of which are a snap.

We tested MSP over a month. Our first project was to re-edit NACB's corporate video. We especially liked MSP's ability to adjust video levels before digitizing. This feature

made some terrible footage of Walter Cronkite and a washed-out shot of Pepperdine University's campus almost broadcast quality. We liked how it edited audio, too, so we hooked up our DATs to the digital input port on the back of the Quadra and mixed down this year's National Conference music compilation CD. The output? Great—check out this year's disk for yourself (even though some of the PSA reads were recorded backstage at Lollapalooza). We also spent some time working on the bumper sequences for the upcoming National College Radio and TV Awards and U Festival ceremonies. Our faithful TestDrivers found MSP's greatest limitation during while editing the bumpers. We just didn't have the video effects we wanted built into the system. We found the answer in CoSA's AfterEffects (see p.22).

With typically great educational discounts on Apple Computers, you should be able to pick up a complete, non-linear editing system for under \$20,000. Overall, we feel MSP is a perfect match for the growing college TV station. A great price, and a painless, fun way to edit video. ▶

NACB NEWS

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duced programs for college and school stations. U/X is provided as a section of the spiral-bound, annual NACB Station Handbook manual free to all NACB member stations. Therefore, if you or your station has produced programs you want included in the U/X Exchange, even if you submitted a form before, please contact NACB A.S.A.P. at 401/863-2225 to get another form(s) so your new shows can be in the '94 edition.

College Radio Cooperative

Student stations are making money from underwriting/promotion buys placed by national sponsors through the National College Radio Sponsorship Cooperative, run with NACB by The Interep Radio Store, the nation's largest

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WHOV-FM Hampton U. Hampton, VA

by Sarah Ruble

"We are Hampton's Own Voice" is the significance behind Hampton U.'s WHOV-FM call letters. Tuned at 88.1 in Hampton, VA, this non-commercial, non-profit radio station takes pride in serving the interest of the students and appealing to the surrounding community. In fact, WHOV operates 365 days per year and can be heard as far away as Williamsburg, Virginia Beach, and Elizabeth City, NC.

Founded in 1941 by Dr. William Kearney, WHOV started as a carrier current station limited to designated buildings on campus. By 1964, WHOV became the first FCC-licensed, educational FM radio station among historically Black colleges. After a four-year application process with the FCC, WHOV's impact was heightened in July 1992 when the station was granted a power increase to 10,000 watts, and now reaches over 10,000 listeners.

WHOV features jazz, rhythm and blues, reggae, rap, gospel..."a very interesting lineup inclusive of African-American music," said Frank Sheffield, General Manager of WHOV. Sheffield explained that Hampton is a town "rich with jazz heritage." Therefore,

FEEDBACK

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(Adolph Coors works very hard to block expansion of the federal Work Study program for college students, while Domino's corporate owner has been known to support the NRA and various anti-abortion activities). I've even debated, with station producers, the appropriateness of running programs sponsored by pharmaceutical and cigarette companies. In some cases, good reasons have been presented for accepting compromise. In other cases, WRHU has passed on airing certain programs rather than accept "unacceptable" underwriting support.

WHOV is not only appealing to the university campus, but also continuing a tradition representative of the surrounding community. WHOV believes it is very important to keep their audience informed and therefore airs several informational programs such as "Newsbeat", "HU Forum" and "In Black America."

Sheffield describes WHOV as a "premier college radio station" which maintains excellent relations with listeners and provides an intense training program as an introduction to broadcast professionalism. For example, every student must enroll in the WHOV training program before broadcasting on the radio. Through this training, students receive "true hands-on experience" and extensive instruction necessary to merit an FCC license. Participation at the station is considered a "career decision", Sheffield explains, and therefore WHOV "runs a tight ship" in order to "practice professionalism." The goal of this college radio station is to prepare students for a future opportunity at a commercial station and WHOV takes intense sincerity in being among "tomorrow's broadcasting pioneers."

WHOV is proud to claim that the money saved from numerous fundraising projects has supplied the station with an impressive line of broadcasting equipment. Besides underwriting and record promotions, the station raised over \$6,000 through advertisers who supported the publishing of a WHOV program guide in addition to \$5,000 from hosting a dance. WHOV's motive is to "stay exposed so listeners can see and touch us," said Sheffield. The station reaches this goal through

I was glad to learn that I am not alone in these beliefs. Stations can and do survive and produce quality programming unlike their commercial or public network counterparts through other sources of income. Thank you for furthering this debate among my staff and at other stations across the country. I look forward to starting a dialogue with other advisors and student managers at the upcoming NACB National Conference interested in a "Progressive Student Media Alliance" to further the goals and ideals of alternative radio.

Sue Zizza, Acting GM
WRHU-FM
Hofstra U.
Hempstead, NY

fundraisers in addition to handing out literature at social functions, MC'ing concerts, and designing outreach survey projects to examine audience preferences and complaints. WHOV has conformed to its audience by featuring specific shows that appeal to a range beyond jazz lovers. Since jazz usually appeals to those who are over 25, WHOV plays hip-hop and rap for the younger generation, and it's the only station within the listening area that features a weekly Hispanic music show.

Students receive true hands-on experience and extensive instruction necessary to merit an FCC license. Participation at the station is considered a career decision.

In their effort to stay visible and community based, WHOV has developed both loyalty and respect from their vast amount of listeners. Sheffield explained that WHOV maintains "excellent relations with the administration" of Hampton University. Many of the university office radios are tuned to the campus station, in addition to the cafeteria and the men and women's dormitories. WHOV is a student production that undoubtedly "the university is proud of," Sheffield confirms.

In the realm of college broadcasting, WHOV is a station that has made essential progress in providing opportunities for students and attaining respect from both the administration and community. WHOV is using their "power" to make an impressive statement for college broadcasting. ◀

MERCURY

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[NACB] are doing....Let the students become involved, that's what they go to school for!"

Tamara Walters, director of advertising at The Box agreed that "It is great to see the music industry take a creative promotion to the college level" and looks forward to "being able to offer emerging young filmmakers and other artists their first 'break' in other future contests and promotions."

"It was an exciting concept to have students compete in producing a music video for airplay on a professional, national level," said Glenn Gutmacher, executive director of NACB. "We at NACB already know how high a quality of production students are capable of. Contests like this will help prove it to the rest of the world." ◀

RIC-TV Rhode Island College Providence, RI

by Jennifer Milliken

Many small college television stations face production problems each year that evolve from low budgets and staffing shortages. RIC-TV has been coping with these frustrations since 1990. Now in its fourth year of broadcasting, this on-campus TV station came up with a new philosophy last year that works.

According to Robert Perrotti, general manager at RIC-TV, the key to successful college broadcasting is to focus on quality rather than quantity. "When we first started out, we didn't push quality because we were just experimenting," he said. "We basically had fun in the beginning, and just turned on cameras and shot without any previous pre-planning."

As a freshman, Perrotti founded the station and now as a senior he is proud to say that RIC-TV has come a long way since its past seasons.

However, although the station has gradually continued to grow, Perrotti said that it is unfortunate that more communications majors and other interested students are not getting involved. Perrotti attributes this misfortune to the large percentage of commuters to the campus.

"It's hard to get people in here because no one has the time to pre-plan or pre-produce," he said. "Most students come to class and then leave for work." Thus many do not stay on campus for the station's weekly meeting where they could see what RIC-TV is all about.

However, according to RIC-TV's treasurer Brian Leveilly, the majority of students who are involved are communications majors. With this program, students gain broadcasting experience while taking three required production classes. Students then take what they learn in the classroom into the station.

Leveilly said that the station realizes that going to classes and working on related production projects take up a lot of time. And the station recognizes this, he said. "We take the best work from these classes and create a basic showcase of student productions throughout the semester," he said.

Last fall, RIC-TV put all of its energy into the production of one quality program that

they could be proud of, dedicating a lot of time to pre-planning and pre-production work. The program entitled "Inter-Active, Trends In Television News," featured a moving portrayal of "Children Who Have Cancer" as an episode in the series.

This show presented five children who have had cancer or still continue to struggle with the disease. "These kids became a part of the production process. They helped to paint the rainbow for the set and cut out clouds," Perrotti said.

Also, the station brought in a psychologist from Rhode Island Hospital to host the show. "This worked out well because the kids knew him and were able to open up and talk," Perrotti said.

In the spring, students asked questions to local television anchormen in another episode of "Inter-Active, Trends In Television News."

With the success of "Inter-Active, Trends In Television

News", airing on local PBS affiliate WSBE-TV, RIC-TV is working to produce two other similar shows this fall. The station wants to bring area morning talk show DJs into the studio and film an open forum with students asking them questions. A similar type format

RIC-TV
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From RIC-TV's program "Inter-Active: Trends in TV News," where students address questions to local TV newscasters. L to r: Linda Michaels, Kim Gough, Kevin Cassidy of RIC, WLNE-TV/CBS affiliate anchor Dave Layman, WJAR-TV/NBC affiliate anchor Doug White, and RIC's Jenny Killenberg.

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by David Dunaway

RADIO MANAGEMENT AND UNIVERSITY NEGLECT:

The Lessons of KUNM

Controversy has enshrouded radio station KUNM-FM in Albuquerque, licensed to the University of New Mexico, whose radio board and general manager have been at odds for the last several years. These conflicts are both a case study of what happens when college administrators fail to supervise a broadcast outlet effectively, and a continuing victory for volunteers and listeners/subscribers in the widespread battle to resist the standardization of public radio formats.

The history of KUNM is a model of college-, community- and public-radio development over the last 35 years. KUNM evolved from a college station to the only community station in an isolated but fast-growing Southwestern city; then, not without regrets from some, it became an NPR affiliate a dozen or so years ago. Each era left its impression on the slate. Yet the station survives in the '90s, still proud of its distinctive freeform programming.

As the primary NPR station for 200 miles in any direction, KUNM has to be many things to many people. Historically, the station has proven a challenge to manage. Yet many stations have undergone counter-authority rebellions and growing pains, as they evolved from student and community stations into NPR affiliates. In my view, KUNM's problem—and that of many of its contemporaries—is that the despite being a university licensee, the station is uninvolved in its instruction. Not only is KUNM one of the most ardently democratic stations in the NPR system, with volunteers and a radio board having decisive input into policy and programming, it is typical of university licensees without formal connection to the parent university curriculum.

To remedy this problem, over the last several years I have been developing a Radio Studies curriculum to upgrade the training of volunteers at the station and to provide stu-

"KUNM has come to epitomize many basic tensions in public radio broadcasting: professionalized staff versus the gourmet-amateur volunteer programmer; the independent community operation versus the more solvent, college-based station; the evolution of radio formats from freewheeling to revenue- and ratings-based consistency."

dents with credit for the practical experience they already receive.

However, developing a consensus among faculty, students and administrators at a large university can be tiresome. At the University of New Mexico, departments warred with each other for the credit-hours which student enrollments in broadcasting classes bring; they competed for and duplicated facilities; and eventually professors quit in frustration at the slow pace at which programs were developed.

Unfortunately, for anyone trying to build a radio curriculum, a residue of suspicion on all sides greeted any new initiatives. Understandably so. In the last decade, the radio station has been arbitrarily handed to the manager of the university TV station who knew little about radio; then to a Vice President trained in industrial education (who knew even less); then to a new management team at KUNM, who conducted a blitzkrieg format change and attempted to fire many of the volunteers without even considering who would run the station in their absence.

This last move launched the 18-month strike at KUNM, which resulted in the new management team's abrupt departure and the reinstatement of the volunteers. Following this, the station's most recent manager reaped a harvest of bitterness which provoked the provost to attempt to fire both KUNM's board

and its manager, when they proved incapable of working together.

Ironically, this same period of turmoil may be remembered as a golden age at KUNM. In the last few years the station won so many awards in the state Associated Press category that a separate category for KUNM has been considered, so that commercial stations would have a shot at recognition. KUNM has increased volunteer training, begun a radio drama workshop, multiplied grant support by a factor of ten, and significantly expanded its signal area and audience. As all this was accomplished without significant faculty, administrator, or department involvement, many wonder what would be accomplished with a unified front.

This finally occurred at the end of 1992, when the provost organized a faculty task force of those teaching broadcasting. This led to the formation of a university Committee on Broadcasting and Media Studies, which 18 faculty, from five colleges, joined, plus an assortment of administrators, KUNM's manager and that of KUNM.

One of the first decisions this group made was to post a faculty member at the station itself, as an academic advisor to recruit and supervise student academic participation. With this in place, new courses in radio, and television, were planned and offered, including courses on script-writing for broadcasting, documentary production, and public-service broadcasting. An Institute on Broadcasting and Media Studies was created, to receive grants and supervise curricular development; planning began for a new faculty—which the university now backs, seeing KUNM-FM and KNME-TV not as troublesome satellite operations, but as anchors of an emerging broadcast curriculum.

For KUNM, the new administrative and academic involvement opens the door to new studios and upgraded equipment, via capital construction funds; for its staff, this will mean

KUNM
Page 25 ►

by Ronald Pesha

Setting Up a Campus Video Production House

In 1990, telecommunications instruction at Adirondack Community College in Queensbury, NY, began producing videotapes for actual clients—nonprofit and charitable organizations such as local museums, the United Way, Big Brothers/Big Sisters, etc. We are just beginning to produce training videos for commercial clients, and we're looking into the wedding/party/reunion market. Students profit from doing business in the community with real clients, far better preparation for employment than merely shooting contrived projects on campus. You must satisfy the client, not just the professor! Many of these organizations appear very grateful, praising the student producer highly, and show the finished work to real audiences. Some suggestions:

1. You can't compete ethically or in quality with local professionals. Solicit only clients unable to afford professional services, and secure the pros as advisors. They are a valuable resource.

2. Obviously you're tied to the available equipment. If acquiring new hardware, look into Sony Hi-8. It's affordable, with good quality. If you must use VHS, as we are, take great care that the final edit is second generation, directly from the raw footage. VHS deteriorates severely in the third generation.

3. Rock-solid, level shots separate your work from amateurs. Acquire adequate tripods, and use them.

4. Remember that professionals use pans and zooms sparingly, slowly, and never "spray" the scene as do home camcorder enthusiasts. Avoid excessive headroom and shooting into the light, and use close-ups, close-ups, close-ups!

5. Provide good audio. Plug a reasonable-quality handheld microphone into the external mic jack.

6. Keep copies of your best work (even third generation). Screen these samples to new students and prospective clients. Show the tape with its storyboard to prepare new

clients for their assistance in script development.

7. Insist on client approval of the complete storyboard before shooting begins. You need the client to have some concept of the finished production's content and length, and you need much client assistance in getting all those shots. Remember that most clients lack any videographic knowledge, and vaguely imagine someone coming in and waving a camera about for a few minutes as being the work involved.

8. Properly sequencing television productions, from twenty-second commercials through PR and fundraising tapes to training videos, creates meaning and success.

A. Hook the audience. Provide a strong interest-grabbing opener.

B. State the problem. In a commercial it may be body odor, in a fundraiser, perhaps a need to pay for kids' baseball uniforms.

C. Suggest a solution. Use the sponsor's product, or show what's available in uniforms.

D. Conclude with a call to action. Buy the sponsor's product, or show and read a phone number or address directing where viewers can donate for these uniforms. A training video should conclude with the job completed successfully—and happy smiles. Remember those human-interest reaction shots by showing faces.

We produce client-based videos as class projects, but opportunity exists for extra-coursework production for fundraising. With very low overhead, undersell the local semi-pros. Learn to tape weddings. If your radio people provide DJ services, perhaps you can contract for both. You do need a contract. A written agreement strongly implies commitment to the client. Here's our current contract:

Thank you for agreeing to use beginning television students at Adirondack Community College to create a videotape for your specific



"Students profit from doing business in the community with real clients, far better preparation for employment than merely shooting contrived projects on campus. You must satisfy the client, not just the professor! Many of these organizations appear very grateful, praising the student producer highly, and show the finished work to real audiences."

needs. We prepare videotapes which, though not comparable to work by professionals, are certainly a step above "home movies" in that we observe professional videographic principles and edit the shots (using "cuts only" techniques) for fast-moving, incisive, forceful results.

Note that the most effective videos are fast-paced and run but a few minutes. We cannot produce a half-hour tape within the confines of our semester.

As student productions within the confines of a college course, neither the instructor nor Adirondack Community College makes any guarantee whatsoever for the results, or even if a finished product will be submitted, beyond return of the \$3.00 charge for the master tape. However the students' grade and credit depend upon satisfactory completion of the project. Working with real clients such as you not only has the blessing of local professional video firms, but obviously provided meaningful real-world experience for the students. We'll do our best! Target date (not guaran-

PRODUCTION HOUSE

Page 19 ►



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HEADPHONES



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INNOVATION AT WORK.

Cable-Telco Team-Ups

The gobbling trend among media conglomerates continues as the cable TV industry's largest multiple system operator (MSO), Tele-Communications, Inc. (TCI) seeks approval to merge with telco Bell Atlantic in a \$32.5 billion package, the largest takeover in history. It overshadowed other important news about recent or pending purchases by telco US West in Time Warner Entertainment (a 25% stake, over \$1 billion) to engage in joint ventures, Nynex investing \$1.2 billion in Viacom (owner of Showtime, MTV, etc.) and Southwestern Bell's alliance with Hauser Cable. Already, several telcos partly or fully own cable systems in Britain and elsewhere overseas. These team-ups support the belief that the convergence of phone and video, as well as creating new services through "one wire," is inevitable, but that joint invest-

ment by the telco and cable industries will be required to provide the required cash and technology know-how for R&D. Experts agree many more cable mergers will occur over the next few years. (Partial sources: *Cablevision*, *Communications Week*)

More Merger Mania, 5th Net? Paramount Studios, one of the largest Hollywood studios and TV program producers/syndicators, will probably either be bought by Viacom, owner of numerous cable networks, systems and broadcast properties, or by QVC, the home shopping service poised for dramatic growth under its new CEO, former Fox TV Chairman Barry Diller. Viacom recently filed an antitrust suit against TCI, a major QVC shareholder, principally to impede QVC's bid for Paramount. The suit alleges that TCI's CEO John Malone has "seized monopoly power [u]sing bully-boy

tactics and strong-arming of competitors, suppliers and customers." TCI denies the allegations, but it shows how desperate corporations play hardball nowadays. In related news, Paramount announced it will start a fifth broadcast TV network in cooperation with station group Chris-Craft Industries. This presumably shuts out Time Warner, which was considering starting one itself. (Partial source: *Cablevision*)

Spanish Radio Zooms

Spanish-language radio is starting to take a major hold as programmers recognize the power of the growing Hispanic audience and offer contemporary-sounding formats that appeal to these listeners. Tejano music is the leading type, combining Mexican folk, rock, country and polka. Banda, Salsa, International and Grupo are also popular musics in this genre. Given the ratings successes already enjoyed by many stations, in time, Hispanic radio may lead to as diverse a range of formats as on American English-language radio, according to media strategist Guy Zapoleon. (Source: *Radio Ink*)

Cable Subs to Get Internet, More

The long-hyped plan at #3 cable MSO Continental Cablevision to connect its cable subscribers to the on-line worldwide computer network, Internet, expected to begin in early '94 will be beaten to the punch as Jones Intercable's Alexandria, VA, system starts connecting its subscribers this December. The large number of federal government figures living in Alexandria was a factor in launching it there first, admitted Jones VP Jim Carlson. Other new services expected to be phased in by cable systems over the rest of this decade include: virtual reality, video on demand,

interactive on-screen program guide, home shopping, interactive games and videophones. (Source: *Cablevision*)

Catch to Cable's Free Equipment to School

Major MSO Comcast Cable donated \$500,000 worth of Instructional TV Fixed Service (ITFS) equipment to the Sarasota, FL, schools. But the tax-deductible gift was conditional: If the school board wants to keep the equipment, its use must be restricted to "transmitting and receiving educational and cultural ITFS programming." In other words, it could not share excess capacity on its ITFS frequencies with a wireless cable operator, as intended by the FCC's mandate to stimulate competition. Comcast's general counsel Stanley Wang says the company has not restricted the school board from using its ITFS frequencies as it desires. True, provided it finds other equipment to do it with. This community-oriented cable operator is acting more like big business trying to protect itself from competition. (Source: *Cablevision*)

B'cast Nets Go Interactive

Three days after ABC announced it would team up with EON Corp. to introduce interactive elements into its programming as soon as mid-1994, Fox announced in early October that by this fall TV season's end such things as a 900# to let viewers "program a night," and distributing 3-D glasses and scratch-n-sniff cards tied to current episodes would begin on a regular basis. No tie-ins with Fox's planned cable network, FX, have been announced. (Partial sources: *Advertising Age*, *Electronic Media*)

The FCC is the source for all information in this column except where noted. For more FCC information, call 202/632-7000. ◀

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would also be used for a show to feature female TV news anchors in Rhode Island.

Also this fall, RIC-TV, along with Brown University's BTV, are merging to form the Rhode Island Student Media Organization (RISMO). The organization's main goal is to get other media organizations in Rhode Island working together to produce shows. Perrotti

said that he wants more schools to unite and cooperate to create better programming.

"With more cooperation, schools can benefit from each other," Perrotti said. "While one school may have the facility, another may lack basic equipment."

RISMO plans to produce a first show dealing with the issue of racism on college campuses throughout the state. By creating an

open forum, RISMO hopes to air everyone's opinions and views on the issue.

As RIC-TV moves toward uniting and cooperating to achieve bigger goals, Perrotti hopes that the station itself will continue to mature in future years. And RIC-TV will most likely do just that, by tackling each production problem with one simple solution: "focus on quality, not quantity." ◀

PRODUCTION HOUSE

◀ Page 15

ted date) for delivery of finished videotape is

1. I agree to meet with the students in a timely manner to discuss my organization's video needs, help develop a treatment, approve the storyboard in preparation for shooting, etc.

2. I agree to mail back a midterm evaluation form promptly and a final evaluation form (after reviewing the finished videotape) also promptly.

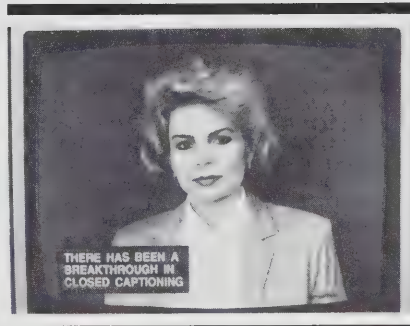
3. I agree to return this agreement, signed below, with a payment for \$3.00 (make checks out to "A.C.C. S.G.S.A. Account") for the blank master videotape immediately so that the student producer may commence.

The institution's community relations office may assist in acquiring clients. Ask for placement of a short news item in the local papers, including the weeklies and "shoppers." Then stand back! Our article offered "free" videos for charitable purposes, specifying our time frame, and we were deluged with requests. Be prepared to spend some time politely declining opportunities. (Remember that everything you do reflects on your institution's image). Despite details in the newspapers, some people wanted hour productions, or tapes shot right then, or unrealistic requests.

Currently Assistant Professor of Broadcasting, Ronald Pesha has run the radio and television instructional programs at ACC for over 15 years. Pesha worked in commercial TV and radio for 17 years, PDing and announcing in stations ranging from the smallest up to a top-rated station in Los Angeles. For details about the above program, contact: Ronald Pesha, Communications/Broadcasting, Adirondack Community College, Queensbury, NY 12804-1498. ◀

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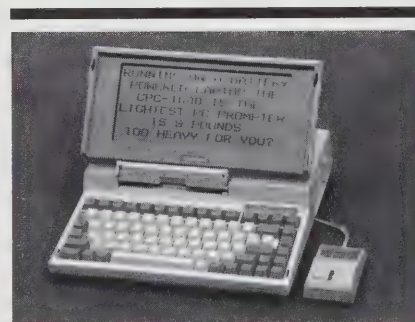
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San Diego Cable Radio Threatened

San Diego State U.'s KCR and U. Calif. at San Diego's KSDT got a big scare at the end of the summer. San Diego's two major cable systems announced they were importing a national digital cable radio service which would offer dozens of audio music channels to subscribers, but would have to drop numerous local stations to make room for it. While virtually all of the city's stations are FCC-licensed, over-the-air signals that don't depend much on cable for listenership, KCR and KSDT are only hearable via the local cable systems' radio packages. Up until mid-September, neither cable system would commit to carrying the college stations to their only potential audience—the city's 300,000+ cable subscribers. KCR spearheaded a massive local petition campaign and media blitz, and NACB interceded directly with the cable systems. The result at press time: One system verbally committed to keeping the two college outlets among 12 stations on its new local radio lineup while dropping 18 other stations, and the other system will be dropping all area stations except KCR and KSDT. (Sources: Cox Cable, KCR, Southwestern Cable)

CT Residents Listen to Newspaper

Plans are underway to add a fifth radio station to the Connecticut Radio Information System (CRIS). The University of New Haven's radio station, WNHU-FM, has agreed to provide CRIS with the technical assistance necessary for the construction of a local CRIS studio within the WNHU-FM facilities. This satellite studio will be used by volunteers of the Greater New Haven area to add readings from New Haven County newspapers, including *The New Haven Register* and the *Meriden Record-Journal*, to CRIS' programming. CRIS will open another studio at Three Rivers Community College in eastern CT in Norwich. This studio will provide programming to CRIS' northeastern CT transmitter at UCONN's WHUS-FM and a yet unknown southeastern CT transmitter.

LIU Linked By Fiber-Optic Network

Four of Long Island U.'s six campuses were linked this past summer through a fiber-optic

network under a partnership with Cablevision Lightpath, Inc., a division of Cablevision Systems Corporation, and AT&T. This is good news for students who returned for the fall to LIU's Southampton, C.W. Post and Brooklyn campuses. Students now benefit from a computer hookup with a substantial capacity for speed and memory, free intra-campus telephone service, as well as access to cable television and local and long-distance telephone service. These campuses will also have distance learning, interactive television, teleconferencing, two university-wide cable channels and a direct link to LIU's public FM radio station, WPBX/Southampton. Fiber-optic cable enabled LIU's vision of an educational network converging voice, video and data access among the campuses to be realized. Long Island cable customers will have access to a home/

dramas. The independent company's productions are marked by crisp, lively writing, inventive use of sound effects and ensemble acting in the tradition of classic radio dramas from the 1930s to the 1950s. Shoestring Radio has been airing on KUSF since October 1991, however the current Public Radio Satellite Network series represents the first time these popular programs have been made available to radio drama devotees across the country on a weekly basis. (Source: KUSF)

College Radio Seeks HS Listeners

The radio station of William Paterson College of New Jersey, WPSC -FM, recently debuted a new half-hour program aimed at high school listeners. WPSC's former GM Drew Jacobs developed the idea and David Paterno of Flanders, a WPC graduate student in communication, hosts the program. The program covers a variety of issues affecting adolescents, including music, TV, education, dating relationships, and other serious issues such as drugs and alcohol. The program's content is dictated by what the students want to hear. Paterno recently conducted a survey with 300 local high students to understand what most concerns young people today. Upcoming shows will feature guest student co-hosts, call-in programs where high school students can air

their grievances and discuss issues, movie and music reviews, and feature interviews with students in local malls. (Source: WPSC)

WQAQ Stays Class D

Sitting just north of New Haven, CT, Quinnipiac College's WQAQ-FM wanted to increase its minimal wattage in order to cover the full urban market. When it applied for an upgrade to Class A (100 watts), the FCC denied the action. Quinnipiac appealed that decision, which the FCC also denied, stating that Quinnipiac "had failed to meet the threshold test to show that its site was no longer suitable for its current operation, and that

STATION NEWS

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Logo for KUSF's movie review show, now nationally syndicated on satellite

university interactive network, allowing people to learn at their homes and offices with every educational benefit that a student on campus enjoys. (Source: LIU)

Radio Theater Goes National

The San Francisco Bay Area institution Shoestring Radio Theater is now being distributed nationally over the Public Radio Satellite Network along with airing weekly on 90.3 KUSF out of the University of San Francisco. Produced at Western Public Radio, this anthology series presents a variety of radio plays unlike any other program now on the air. Shoestring Radio produces comedies, mysteries, noir-style melodramas, science fiction, horror and fantasy stories as well as historical

Sounds & Visions

compiled by Jennifer Milliken

KGRG- Green River Community College
Auburn, WA 206/833-9111
Week of 10/4/93 (Songs)

1. Helmet/House Of Pain, Just Another Victim, Epic
2. Deborah Harry, I Can See Clearly, Reprise
3. My Name, Beware Of Big Fish, C/Z
4. Codeine, Jr., Subpop
5. The Breeders, Cannonball, 4AD
6. Doughboys, Shine, A&M
7. Holyfaith, Whatsamatta, Epic
8. Dave & Paul, The House Is Rockin' Tonight, Indie
9. Shelter, One Concern, Equal Vision
10. Tribe After Tribe, Ice Below, MegaForce
11. Spore, She Makes Me Feel Violent, Taang
12. Dig, Anymore, Caroline
13. Violent Femmes, I Held Her in My Arms, Slash

KULV- University of La Verne
La Verne, CA: 909/596-1693
Week of 9/5/93

1. SWV, Right Here/Human Nature, Tommyboy
2. Janet Jackson, If, Virgin
3. MC Lyte, Ruffneck, First Priority?AG
4. Cypress Hill, Insane In The Brain, Columbia
5. En Vogue, Runaway Love, Eastwest/AG
6. Toni Tony Tone, If I Had No Loot, Wing/Mercury
7. Tears For Fears, Break It Down Again, Mercury
8. Inner Circle, Sweat (A La La La Long), Big Beat/AG
9. Shai, Baby I'm Yours, Gasoline Alley
10. Jodeci, Lately, Uptown/MCA
11. UB40, I Can't Help Falling In Love, Virgin
12. Blind Melon, No Rain, Capitol
13. Duran Duran, Too Much Information, Capitol

KUSF- U. of San Francisco
San Francisco, CA: 415/386-5873
Month of 9/93 (Albums)

1. Breeders, Last Splash, 4AD/Elektra
2. Cypress Hill, Black Sunday, Ruff House
3. Various Artists, Home Cookin', Ubiquity
4. James Taylor Quartet, Mission Impossible, Acid Jazz
5. Barry Adamson, The Negro Inside Me, Mute
6. Umar Bin Hassan, Be Bop Or Be Dead, Axiom
7. Jesus Lizard, Lash, Touch And Go
8. Stereolab, Transient Random Noise Bursts, Elektra
9. Ali Farka Toure, The Source, RykoDisc
10. Bernie Worrell, Blacktronic Science, Gramavision
11. Smashing Pumpkins, Siamese Dream, Virgin
12. Unrest, Perfect Teeth, 4AD
13. God & Texas, Criminal Element, Restless



Radio Energy- Denmark Technical U.
Copenhagen/Lyngby, DK: 011-42-884404
Week of 9/27/93 (Songs)

1. The Breeders, Cannonball, Pingo
2. Nirvana, Heart-shaped Box, BMG-Genlyd
3. Meatloaf, I'd Do Anything for Love..., Virgin
4. Billy Joel, The River of Dreams, Sony
5. 4 non blondes, What's Up, Warner
6. Stone Temple Pilots, Plush, Warner
7. Soul Asylum, Runaway Train, Sony
8. Scorpions, Alien Nation, Polygram
9. Atomic Swing, In the Dust, Sonet
10. Dizzy mizz lizzy, Waterline, DMF
11. Bjork, Human Behaviour, Polygram
12. John Hiatt, Cross My Fingers, Polygram
13. U2, Lemon, BMG-Genlyd

WSUP- The University of Wisconsin
Platteville, WI 608/342-1165
Week of 10/10/93 (Songs)

1. Brother Cane, That Don't Bother Me, Virgin
2. Shotgun Messiah, Violent New Breed, Relativity
3. Def Leppard, Desert Song, Mercury
4. Blackfish, The Fall, Epic
5. Cry of Love, Bad Thing, Columbia
6. Saigon Kick, One Step Closer, Atlantic
7. Scorpions, Alien Nation, Mercury
8. My Little Funhouse, Destiny, Geffen
9. Candlebox, You, Sire/Warner
10. Nirvana, Heart Shaped Box, Geffen
11. George Lynch, Cry of the Brave, Elektra
12. Pearl Jam, Go, Epic
13. Aerosmith, Fever, Geffen

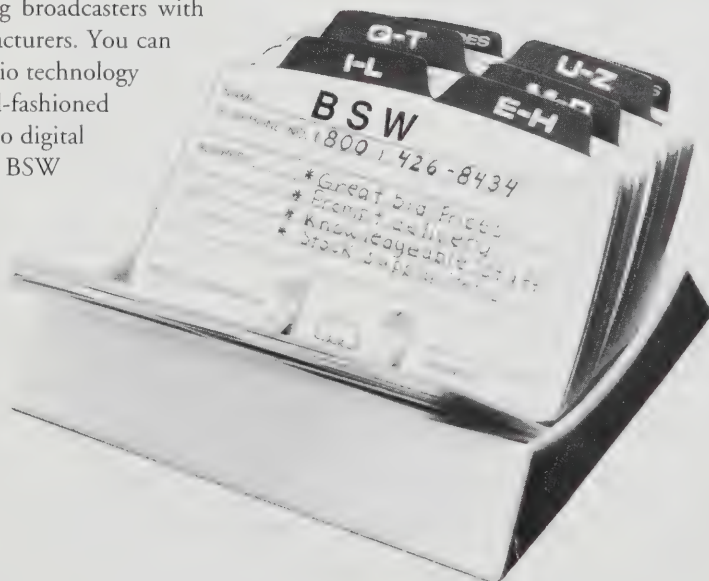
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CELEBRATING
20
YEARS

by Sarah Ruble

As president of Turner Broadcasting Systems (TBS) as well as founder of CNN, Headline News, CNN Radio, and Turner Network Television, R.E. "Ted" Turner has made phenomenal progress in the world of broadcasting.

Featured as keynote speaker at NACB's Second Annual Conference of College Broadcasters in 1989, Turner explained his desire to "make a difference". During the early 1960s, he had his start in the billboard business, then Turner purchased five radio stations and promoted them on the billboards that were vacant. "When I had those radio stations and billboards I was thinking, 'cool, we're making a lot of money' and I'll tell you the truth: I hated it," he said. Turner emphasized that he had to "get into something where I could make a difference. Not just make money, but make a difference."

In 1970, Turner purchased his first television station, a UHF station based in Atlanta. "Then I looked at television for the first time...and I realized that there was a lot that was wrong," Turner explained. In 1976, Turner created the "SuperStation" concept which transmitted the local station's signal to cable systems nationwide via satellite. The WTBS SuperStation discovery was the starting point for what would eventually evolve into Turner's vast media enterprises.

In 1980, Turner started CNN, a 24-hour news channel "for people to have news whenever they wanted to see it." In addition, Turner's goal was to present news differently than local television stations and major networks: news that wasn't "sensationalized" or gruesome. He decided that "if I control a 24-hour news network and if we put the right information on...then maybe you'll learn something."

"Just because sensationalism works and makes money doesn't make it right," Turner advised.

ABoard!

Without the sponsorship of individuals dedicated to furthering media education, NACB could not exist. Each issue, we introduce you to the industry leaders who contribute their time as members of our Advisory Board. This demonstration of commitment to college broadcasting enables us to serve you better.



Ted Turner

"You do what's right. That's the way you really feel good and that's how you really succeed in the long run." CNN now reaches over 60 countries.

Eighteen months after the creation of CNN, Headline News debuted as Turner's second news network featuring an update every half-hour. Following closely behind, CNN Radio appeared in 1982 as an all-news radio network.

TBS, of which Turner is chairman and president, continues to own and operate SuperStation TBS, Turner Network Television, CNN, Headline News, CNN Radio and various other affiliated companies. In 1986, TBS acquired the MGM Entertainment Company including a library of over 3,300 feature films and the MGM film and TV production businesses. These libraries comprise a significant amount of programming on Turner's entertainment network. In fact, Turner created the Cartoon Network in 1992 after acquiring the Hanna Barbera library of classic animation series, such as The Flintstones and Scooby Doo. Hanna Barbera announced that it will start producing original animated programming for the network in 1994.

In support of college broadcasting, Turner has contributed to the National College TV Program-

ming Awards by sponsoring several categories through his relevant networks: Animation (sponsored by The Cartoon Network), Newscast (by CNN Newsource) and Drama (by TNT). And of course, Turner delivered the keynote address at NACB's Second

critical for maintaining the Earth. Therefore, he encourages news coverage that emphasizes an awareness of, and solutions to: world hunger, over-population, nuclear weapons, toxic chemicals, and international peace. In Turner's opinion, the purpose of a broadcaster is to address issues of importance and to educate, rather than trying to "squeeze the maximum dollar" out of every newscast. "As broadcasters you're the ones that are going to determine what people believe and what they think and what they see on the news."

Reports on Turner's future plans recently in *Multichannel News* magazine stated that Turner "plans to distribute CNN International in the United States and is also developing a commercial-free movie service that would compete with American Movie Classics." Also, TBS sources re-

"When I had those radio stations and billboards I was thinking, 'cool, we're making a lot of money' and I'll tell you the truth: I hated it...I had to get into something where I could make a difference. Not just make money, but make a difference."

-R.E. "Ted" Turner

Annual Conference, where he asked aspiring broadcasters, "What kind of broadcasters do you want to be?" Turner reminded students that "the medium should not just be used to win ratings and to make money, but should be used to serve the public interest, which it's supposed to be."

Turner is a founder of The Better World Society, an organization dedicated to the production and international distribution of TV programming on issues

revealed that Turner has at least two more programming sources on the drawing boards for next year.

Ted Turner has undoubtedly made a memorable impression on the innovations and development of the broadcasting industry. In the process of striving to "make a difference", Turner's career has continued to thrive. His advice for success to college broadcasters? "Be an influence for good", don't "just go through life taking advantage of trends, but [rather try] to make trends occur." ◀

Q: What is your station's response to the alleged trend of increased violence in the mass media?

RADIO

WFRD-FM/WDCR-AM

Dartmouth College
Hanover, NH

"Our FM is album-oriented rock. The Music Director has the discretion to get rid of something if it's just violent and not great music. The AM is all alternative with no policy, and it's been "anything-goes", but recently it's been going to an extreme. We've played "Cop Killer". We're reconsidering the music on our AM station to [get more in line with] the FCC's rules of following contemporary community standards in programming, because Hanover is a small town, and though liberal, they're not going to like that [explicit] stuff. But we haven't made a decision yet." - Amy Ertel, GM

WJMF-FM

Bryant College
Smithfield, RI

"A lot of college music leans toward the violent. We cater to a community which holds a lot of different views and some want to hear it and some don't. Our station doesn't promote violence yet we play the songs that are about the violence that some singers grow up with. Some sing about what happened to them in life. These songs may not be happy but it's reality." - Chris Hinckley, program director

WMUA-FM

U. of Massachusetts
Amherst, MA

"By making people aware, the media contributes to violence. Reaching a balance with art, journalism, and censorship is a complex issue. As far as our station goes, we don't censor anything other than FCC regulations." - Alan Wilcox, GM

WSAM-AMcc

U. of Hartford
Hartford, CT

"Awareness is the key to breaking down widespread censorship in the media. It's easy for people to point the finger at the media for answers to violence. However, I think it's rooted deeper than people think." - Vin Scialla, program director



WSFR-AMcc Suffolk University Boston, MA

"Music doesn't play a role in the violence in society. The artist is expressing their opinions and feelings through song instead of venting their anger through violence." - Steven Reinary, GM

WXIN Radio Rhode Island College Providence, RI

"We don't have a policy for censorship. I think people are attracted to violence but I think it's up to the parents to educate children and show them the bad side of human nature and the good side." - Jim Braboy, GM

TELEVISION

BTV

Brown U.
Providence, RI

"There's no policy about violent content. We don't place limits on what people can produce. We only try to avoid things that might

"The media has an impact in society based on what the younger population is exposed to. They are so hardened to violence that it becomes something that becomes normal to them and part of their everyday life." - Patricia, producer

MUTV

Miami University
Oxford, OH

"On one hand there is too much violence, but if parents were doing their job, it wouldn't be a problem. There needs to be a balance between responsible programming and responsible parenting." - Andy Pepper, Coordinating Producer

RIC-TV

Rhode Island College
Providence, RI

"There is too much violence on TV. When watching "Beavis and Butthead," one boy was instigated by the program to light his house on fire. I think TV is influential to a lot of people, especially to children. They are too young and too innocent, and to put children's programming like that on TV is terrible." - Robert Perrotti, GM

Union Video Center TV U. of Massachusetts Amherst, MA

"We really don't have any violent programming. We produce shows that may be politically sensitive, comedies, and dramas. Even our news caters to events that affect students on this campus." - Laury Brady, President

MUTV

Madonna University
Livonia, MI

be offensive to people. We haven't come across anything yet that's gone over the line. However, something depicting gay bashing, for example, we might reject because we have no audience for that type of programming." - Maeve Richmond, Program Dir.

"Sound Off!" polls college stations across the country for their opinions on important topics. If you have a question for Sound Off! or want to make your viewpoint known, call us at 401/863-2225!

by Gordon Kent

Hey, Avid Fans!

The age of digital video editing on the desktop is here, served up on Avid's Media Suite Pro (MSP). MSP is perfect for the small (or large) TV station looking for an inexpensive editing system. Avid's MSP puts tens of thousands of dollars of video equipment into a single system costing around \$9,000 plus the cost of a Quadra computer (or Mac IIfx), monitor, and a video VTR or two.

Avid's off-line digital editing station for Macintosh or Indigo platforms (and soon, a DOS-based system) edits video and audio that you digitize into your computer and outputs it back to videotape with great results. The *College Broadcaster* TestDrive crew put Media Suite Pro through its paces.

Setup

We set up our evaluation system consisting of two full-color monitors, a Macintosh Quadra

900 with all the standard fixings, two self-powered Roland speakers and a two-gigabyte external hard drive. The Quadra was fitted with three hardcards. One for video display, another for high-speed access to the external hard drive and a third for digital video and sound input/output. This is pretty much the standard system, though every college TV station will need more than two gigabytes of hard drive space. Ten minutes of 30 fps, 60-field video with audio takes up around a gigabyte. You don't need two monitors, but it sure makes previewing your edits, the timeline



click. Timeline control (at right) is consistent with standard editing equipment.

Program window (at left) allows you to display video, select transitions and control many features of the AVID Media Suite Pro system with a mouse

and all your clips easier. We added a Sony U-Matic deck and a S-VHS deck for video input and output. You can use industrial grade equipment, or consumer type VHS, Hi8 or even compact VHS. We digitized video right off a 8mm camcorder — and it looked as good as the 3/4".

Users familiar with the Macintosh interface will feel more at home than those with jog/shuttle blisters and pre-roll shakes. The overall design of MSP is what you might expect if you know video editing. If you don't, you'll need to spend a few minutes looking through the manual, watching the instructional video or working with HyperCard tutorial. The TestDrive crew picked up on things pretty quickly, with only a few problems.

Features and Use

The first step into the world of desktop digital video is to digitize your video. Digitizing converts standard analog video to a digital format that MSP uses. Simply press PLAY on the deck, click a button and MSP does the rest. You can also use QuickTime and PICS movies or import animation, PICT files and digital audio from other Macintosh programs.

MSP stores these video "clips" in bins — sure, it's a film term, but we found the metaphor easy to understand. To start editing, you simply click on a clip and drag it into MSP time bar. The timeline bar has a video track, four audio tracks and graphics track. Like most editing stations, you can select the video and audio tracks, allowing you to insert just video over other audio tracks. You can mix other audio tracks (MSP has four) into a single track of audio with MSP audio mixdown features — giving you the ability to do a lot

CoSA's AfterEffects

Problem: AVID's Media Suite Pro lacks those great DVEs that Video Toaster users are used to.

Solution: CoSA's AfterEffects, a stand-alone application that solves MSP's DVE shortcomings. Essentially a high-end QuickTime editing and animation program, AfterEffects does it all. The major problem with AfterEffects is its interface. Our TestDrive crew was sent to the manual scratching their heads with almost every step. Even our resident Mac expert was baffled — for a while.

Hold on though, don't give up hope yet. The interface is so complex because AfterEffects is so flexible. I'm not sure if I go for that sort of tradeoff, but...

We used MSP's export feature to export a couple of sequences we had edited in MSP as a QuickTime movie. You can also import PICT files plus all kinds of other standard Macintosh files types. In AfterEffects, we set up a full screen "composition" and imported the QuickTime movie. A "composition" is essentially a blank tape that you layer clips and graphics onto by using the import command. You set the resolution, size and length of the composition. We dragged the QuickTime movie into our 10-second, full screen, broadcast quality composition window. AfterEffects allows you to set an in and out mark before importing a QuickTime movie or graphics.

Here's where things get complex — and simply amazing. You manipulate the imported graphics over time. First, move your imported elements within the first frame until you have things the way you want them. This first step is like using a typical graphics program. Second, select how you want things to change over time: smooth, jumping or make things speed up and slow down again. Finally, go to the last frame in the composition and arrange how you want things to look when the transitions are complete. Render the composition, and you're done. Want another transition or add another video clip for a picture within picture? Just make a new composition, import the other transition and work away.

What types of effects can you do? Anything. Make a full screen video image rotate 360°, a smaller video frame slide across the screen, and much, much more. You can also apply Photoshop filters. This allows you blur, crystallize, emboss and extrude your video.

Be prepared to pay for your creativity in time. Rendering compositions takes time, a lot of it. The 10-second composition we did took almost an hour to render, and that was on a Quadra 900 computer! We hope the next update of AfterEffects will make rendering less painful. In the meantime, be prepared to leave your Quadra on all night.

MSP and AfterEffects gives just about any video nut everything they could hope for in a eggshell-covered box. And at a great price. ◀

ABC's
◀ Page 9

utes. If you go on the air right after classes, consider doing your prep work the day before, or following your previous shift.

KUNM
◀ Page 14

new opportunities for teaching as adjuncts in an emerging Radio Studies program.

Today the station is again functioning smoothly, despite still-conflicting demands among its multiple constituencies. We may even convince the nation that we are north of the border and don't speak Spanish as our first language.

Yet KUNM-FM in Albuquerque has come to epitomize many basic tensions in public radio broadcasting: professionalized staff versus the gourmet-amateur volunteer programmer; the independent community operation versus the more solvent, college-based station; the evolution of radio formats from free-wheeling to revenue- and ratings-based consistency.

The lessons both independent operators and the professional staff can learn from KUNM (and from WXPB at the University of Pennsylvania) is that many university administrators simply do not understand (or take advantage of) the training and community-education resources which their station represents; and that instituting from above a packaged classical/jazz format is a poor idea. KUNM's loyal listeners consistently overcome capricious efforts to throw out its locally produced programming.

There is a moral here: any college- or school-district licensee seeking to revamp the format of a popular station (or to resist such a revamping) must be certain of a strong backing within its parent institution, including staff, faculty, administration and students.

David K. Dunaway is currently an Associate Professor of English at the University of New Mexico in Albuquerque. Over the last decade, David has worked at KUNM in positions ranging from morning DJ to chair of its board. His Ph.D. in American Studies is from U. of California-Berkeley, where he worked for eleven years at Pacifica Radio's KPFA-FM. His most recent series, WRITING IN THE SOUTHWEST, is funded by three state Humanities Councils and the National Endowment for the Humanities.

Of course, the show prep you do will be based on policies and formats set by your station and PD. But with a little time and thought, you'll be surprised at the numerous ways your show—and station—can sound better, because of good show prep.

Terry Clevenger is a Kansas-based radio veteran and creator of Jox-Box, the resumeltape presentation kit for job-seeking DJs. He is at 913/649-7665.

STATION NEWS
◀ Page 20

there were no lesser short-spaced sites available." The problem is that WQAQ suffers an IF-relation problem, being less than 11 km from 99.1 FM, WPLR/New Haven. According to FCC rules, WQAQ's transmitter site would have to be at least 15 km away to be a Class A (Source: FMedia!)

If your radio or TV station has updates about promotions, projects or happenings (good or bad), send a news blurb or press release (photo optional) to: Station News, NACB, 71 George St./Box 1824, Providence, RI 02912-1824. Please note we cannot return any materials.

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JOBS

Because electronic media is a fast-paced industry, companies cannot keep job vacancies open long. Therefore, positions listed here without an application deadline or start date require that candidates apply immediately and be able to fill the position if offered in the very near future.

Asst. Professors: for 4 faculty opening 8/94 for: advertising, PR and promotion; electronic journalism and media writing; visual communication; and political communication. Also seek Assoc. Dir. for graduate media studies/research. Application review begins 10/1/93. Submit letter, current vita and three references to: Dr. Jack Hamilton, Dir.,anship School of Mass Comm., Louisiana State U., Baton Rouge, LA 70803-7202.

Doolittle Records: Seeks high-energy promotion/distrib. person. Send resume to: Jeff Cole, Doolittle Records, 7202 Eastcrest Drive, Austin, TX 78752-2440.

Executive Director: Nat'l. Assn. of College Broadcasters, Providence, R.I., seeks full-time manager for 2 to 6-year position. At least one year post-college non-profit fundraising experience and proven managerial ability. Prepare grants for corporations and foundations, develop

co-venture projects with professional media and music industries. Good position for faculty w/pro experience. Start ASAP. Resume, cover to: Glenn Gutmacher, NACB, 71 George St./Box 1824, Providence, RI 02912-1824. Questions: 401/863-2225.

Faculty Positions: 3 tenure-track posts w/competitive salaries and support for research and creative activities in FILM/VIDEO (active film/videomaker to teach film and TV history/theory courses, advise students; supervise master's and doctoral committees, pursue research/publication and univ. service) and MEDIA STUDIES (current teacher for media and culture courses, qualitative research methods and other duties under FILM/VIDEO above). Specify position sought on your application letter, along with resume and three references to: Chair, Search Committee, School of Communications, Penn State U., 201 Carnegie Bldg., University Park, PA 168023. EOE.

KUNV-FM/U. of Nevada-Las Vegas seeks a full-time GM. Requires strong leadership and management skills, knowledge of broadcast techniques and FCC regulations, commitment to the ideals of community radio, B.A. or equivalent experience (Master's degree preferred) and 3 years non-profit radio experience.

Send resume, cover and 3 references to: Chair, KUNV General Manager Search Committee, U. of Nevada, Las Vegas, 4505 S. Maryland Pkwy., Box 452009, Las Vegas, NV 89154-2009.

Operations Support Assistant: Input listener information in station database at KBIG-FM/Los Angeles. Hours: Mon-Fri, 5pm-12am full-time or Sat-Sun 8 am-5pm part-time. Salary \$5/hr. Linda Whaley: 213/874-7700.

Sales Trainee: KLEW-TV (CBS), Lewiston, ID. Entry-level post to call on new and existing local merchants. Great lifestyle, benefits and work environment. Call 208/746-2636. EOE.

TV Rep Firm: Admin. Asst./Programming Analyst at Seltel. Excellent WP, math, English and phone skills. Enthusiastic self-starter, detail-oriented, well-organized who watches lots of TV. Knowledge of Nielsen and Arbitron TV ratings services is helpful but not required. Resume and great cover to: Janeen Bjork, Seltel Inc., 575 Fifth Ave., New York, NY 10017. EOE.

TV Reporter: Gen. assignment reporter with 1-2 years experience, taking creative approach, great live work. Tapes/resumes to: Melissa Klinzing, 444 E.

Britton Rd., Oklahoma City, OK 73114. Both stations: EOE/No calls.

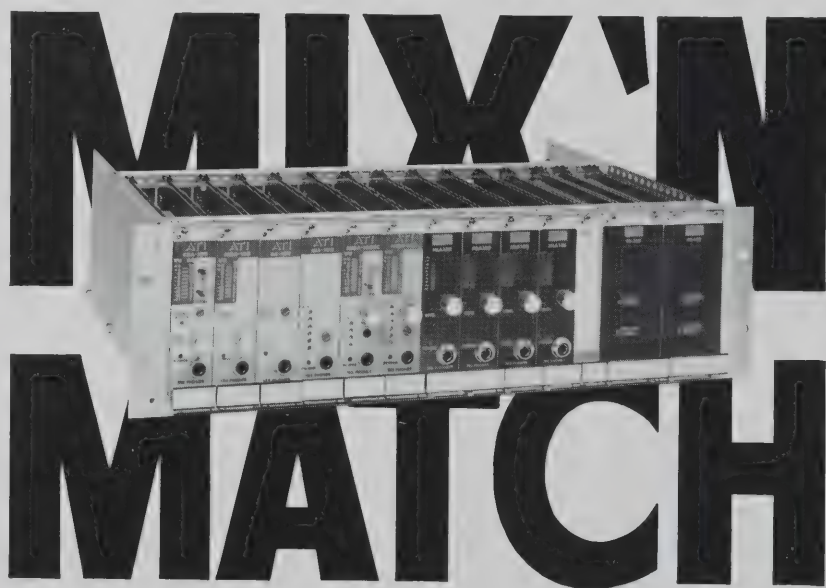
TV Reporter/Anchor: Computerized newsroom, state-of-the-art production, profit sharing in tropical isle. Team player, solid judgment, excellent writing skills. Non-returnable tapes, refs./resumes by priority mail to: News Director, Guam Cable TV, 530 W. O'Brien Dr., Agana, Guam 96910. EOE.

Other Listings/Phone Lines

American Women in Radio and Television's Careerline, a member service, provides new job listings each week to our 47 chapters nationwide. Call AWRT at 202/429-5102 for info.

The Digest of the University Film and Video Association lists tons of job openings for film and video instructors at colleges around the U.S. and Canada. To subscribe, call Ms. Gerry Veeder, Editor, at 817/565-2537.

WICI Job-Listing Service: Women in Communications, Inc., offers employers and job-seeking WICI members nationwide a free media job-matching service. To list job openings, call Margaret Jenkins at 703/528-4200. To join WICI in order to utilize the service to find a job, call the same number.



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INTERNSHIPS

ASCAP, the American Society of Composers, Authors and Publishers, has semester-long internship positions for college students. Course credit available. Marcy Drexler: 212/621-6230.

Associated Press/TV Division: Volunteer intern to help broadcast breaking news to int'l subscribers. College juniors, seniors, or grad students, especially those fluent in a foreign language with broadcasting experience. Cheryl Pientka, AP, Suite 710, 1825 K Street NW, Washington DC 20006. 202/736-1121.

Betac Corp., near Washington, D.C., computer-based, multimedia training company, offers stipended or course credit internships to: 1) computer graphic artist/animation specialist, relevant skills on PC multimedia support systems required; and 2) video production/editing, journalistic video and editing expertise required. Resumé to: Terry Cornell, Bus. & Tech. Dev., Betac Corp., 2001 N. Beauregard St., Alexandria, VA 22311 or fax 703/824-0333.

Boston area TV Internships: Must receive course credit for internship, at these stations: Eleanor Najarian, WBZ-TV, 617/787-7000; Velda McRae, WGBH-TV, 617/492-2777; Nancy Rogers, WHDH-TV, 617/725-0732.

International Radio and Television Society (IRTS): Outstanding juniors and seniors are selected to participate in all expenses paid New York City summer fellowship including 8-week "real world" media experience in any of several broadcasting companies. Application deadline: Nov. 30. IRTS: 212/867-6650.

Fox News Service seeks interns to participate in daily news gathering operations. Interns have wide variety of responsibilities, including logging video feeds, isolating and transcribing sound bites, and participating in edit preparation. EOE. Course credit only. Philip Brady: 202/728-7303.

F/X Video offers internship posts as assoc. video editors; required to work on Video Toasters and edit; will train, no experience necessary. College sophomores or juniors only who are very willing to learn. After training, pay-per-job is available; course credit also available. Resumé to: Bruce Testa/Janice Anderson, F/X Video, 14 Morning View Drive, Cromwell, CT 06416, or call 203/632-9595.

Globalvision: Int'l TV prod. company, specializing in global information and entertainment programming, seeks administrative and production interns. Macintosh and production skills helpful but not required. Responsible, organized, intelli-

gent interns should mail resumé/cover to: Anne Hemenway, Globalvision, 1600 Broadway, #700, New York, NY 10019.

Jones Intercable, Fort Lauderdale, FL, offers internship to student interested in all aspects of TV prod. Company produces commercials and local programming, community news and live cablecast of events and public meetings. Interns must be willing to work varied times of the day and some weekends and want an opportunity to learn all you can be taught. Course credit available. Resumé to: Frank Bianco, 6565 Nova Dr., Ft. Lauderdale, FL 33317, or call 305/731-9227 or fax resume to 305/452-4411.

K-BIG 104.3 FM/Los Angeles: Seasonal internships run as follows: Summer: mid-Jun. through mid-Aug., Fall: mid-Oct. through mid-Dec., Winter: late Jan. through late March. Flexible daily work schedule; 20-40 hrs./wk. College junior or senior with broadcast-related background required. \$4.25/hour. Application forms and rules: 213/874-7700. Deadlines: Jun. 1 for summer, Oct. 1 for fall, Jan. 18 for winter. Also year-long Radio Sales and Engineering internship training programs. Sales: requires candidates be 21 years old, reliable, dependable, and have own car. Engineering: Communications or engineering degree or related work experience preferred. Possibility of full-time employment upon successful completion of either program. Linda Whaley: 213/874-7700. Updates on all KBIG jobs and internships are available by calling 800-800-5800.

KSDK-TV News: Multiple internships offered by News Dept. of NBC affiliate in St. Louis, MO. Students have very real newsroom responsibilities in Special Projects, Sports, Weather, assignment desk, videotape library, and "Five On Your Side" office. Applicants should be dedicated, have good interpersonal skills, work well under pressure, provide own transportation, and have flexible schedule. Applications accepted for any of the annual internship cycles, which run Jan.-June, June-Aug. and Aug.-Dec. 30-hour workweek; internships unpaid. Student must arrange academic credit, who must be enrolled in a degree program. Ava Ehrlich: 314/444-5132 or -5120.

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in Public Relations, Programming & Production, Accounting, Archives, Finance, Office Administration, and Development. All positions are unpaid. Applications

accepted on an ongoing basis: 312-629-6001.

Museum of Television and Radio: Valuable experiences in museum administration and unique insight into network, cable and int'l. broadcasting. Unpaid; course credit only. Full-time semester or summer internships available in the Curatorial, Development, Education, Exhibitions and Seminars, Library Services, Public Relations, Public Services, Publications, Registrar, Research Services, and Special Events Departments. Application forms/info: Barry Dougherty, Public Services Coordinator, 212/752-4690.

National Association of Black Journalists: College or graduate students majoring in journalism or communications will be placed at broadcast stations around the U.S. as available. Sharon Richardson, NABJ: 703/648-1270.

National Association of College Broadcasters: 3-4 positions each fall, spring and summer term at national HQ in Providence, R.I. Interns exposed to all areas of media including satellite network programming and production, research and writing for magazine/publications, national and regional conference planning, promotions, and member/affiliate services. Transportation expenses paid. Applications accepted on ongoing basis. Glenn Gutmacher: 401/863-2225.

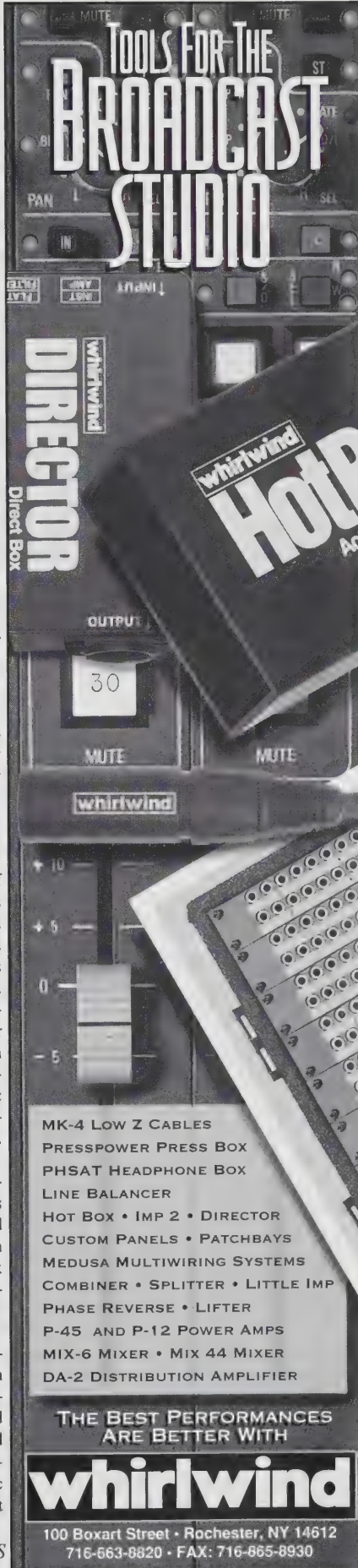
Recruiting: Campus Correspondents: VOA Europe seeks a limited number of college broadcasters to serve as campus correspondents on our volunteer board during spring 1994. Serve as the eyes and ears of Voice of America on your campus for story ideas of interest to young people. Gain experience in international broadcasting and earn recommendation for possible summer internship at VOA in Washington, DC. For application, contact Hal Rood at 202/619-2974 or write: VOA Europe, Suite 1546, 330 Independence Av. SW, Washington, DC 20547.

Sports Final Radio Network seeks college radio stringers to cover sports events on their campuses. Games may be aired on the satellite network. Contact: Tom Star, President: 48 Fitchburg St./PO Box 566, Marlboro, MA 01752, tel: 508-460-0588 or fax 508-624-6496.

Universal Images, a busy computer graphics and post-production studio in Southfield, MI, seeks post-production intern to assist w/corporate broadcast and commercial projects. Candidate should possess basic knowledge of video postprod. and/or training/interest in graphic arts and computer graphics. Course credit possible. Dan Sundt: 313/357-4160.

CLASSIFIEDS

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CLASSIFIEDS

◀ Page 27

WCVB-TV in Needham, MA, seeks college juniors and seniors for semester or summer internships. Minimum 16 hrs/week required. One nine-month paid fellowship offered to grad students; five paid summer internships available for minority college seniors. Carol Bolling: 617/449-0400.

Westwood One Radio Network, based in Culver City, CA, needs prod. intern to assist in prod. of syndicated radio shows. Course credit available. Rod Stephen: 310/840-4111.

AWARDS

12/1/93: Paul Robeson Fund for Indep. Media gives grants to producers of social issue media. Film/video proposals may be docu, narrative, exper or animation. Radio projects may be a pilot, special, limited series or series of modules. Robert McCullough: 212/529-5300.

12/1/93: Int'l. Women's Day Video Festival. Abigail Norman: 617/628-8826.

12/1/93: National Educational Film & Video Festival. Various student categories; cash awards. Entry fee \$30 and up. Angela Rose: 510/465-6885.

12/10/93: National Endowment for the Arts (Radio/Audio) grants. LaVerne: 202/682-5452 or -5496.

12/14/93: Academy of Television Arts & Sciences College Television Awards. Numerous categories recognizing excel-

lence in college student film/video productions. Muriel Cahn: 818/754-2800.

12/15/93: American Women in Radio and TV National Commendation Awards. Diane Walden: 202/429-5102.

12/17/93: NEA Travel Grants Pilot. Merrienne Glickman: 202/682-5422.

12/20/93: Scripps Howard Foundation Scholarships. Mary Lou Marusin: 513/977-3035.

1/14/94: George Foster Peabody Awards for b'cast and cable achievement in news, ent., educ., children's programs, docu's and public service. Dr. Barry Sherman: 706/542-3787.

1/15/94: Nat'l. Awards for Educational Reporting, sponsored by Educ'l. Writers Assn. Lisa Walker: 202/429-9680.

1/15/94: New England Film/Video Festival. U. of Massachusetts-Amherst. Pam Korza: 413/545-2360.

1/15/94: Investigative Reporters and Editors IRE Awards. Michael Smith: 314/882-2042.

1/21/94: 6th Annual U.S. Super 8mm Film/Video Festival. \$1,000 in cash prizes. Any genre, as long as work originated on Super 8mm film or 8mm video. 908/932-8482.

1/31/94: Morishige Radio Drama Awards Contest. Cash prizes sponsored by Hoso Bunka Foundation. Send tapes to: Morishige Award Exec. Cmte., c/o TV and Radio Writers' Assn. of Japan, Hara Building, 6-2-5, Roppongi, Manatu-ku, Tokyo 106, JAPAN.

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Help College Radio Station start in Poland. Need donations of any used equipment, programming, etc. Phone/fax to Jaroslaw Wlodarczyk, Radio Akademickie w Warszawie: 011-48-22-278821.

NY CITY VIDEOSEMINARS featuring video, film and print experts produced by Center for Communication, Broadcast Education Assn. and SUNY's NY Network. Among topics: TV News Magazines, Women in Hollywood, Media Multiculturalism. 25% NACB discount. NY Network, PO Box 7012, Albany, NY 12225, 518/443-5333.

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NACB NEWS

◀ Page 13

radio rep firm. Buys with MasterCard, American Heritage, Sports Illustrated have already happened this fall! If your station does not check in with NACB's Gordon Kent at 401/863-2225 on your assigned day, you may be missing out. For those who do, please be patient. Buys do not happen every day, nor in every market. Not every client we're pitching that we call you about ends up buying. But as we accumulate more success stories among satisfied clients, it will make it that much easier to bring on new sponsors. Call if you have questions or check your status.

On-Line NACB

If you haven't checked out the NACB Computer Listserve Network recently, you should! Communication between stations is at an all-time high. It's easy to get instantaneous access to college broadcasting information and get solutions to problems from your peers. Or put in your playlists, describe new shows you've produced available for exchange/rebroadcast at other stations, successful promotions that other stations could try, a big news story happening in your area that other stations could call you to get recorded audio about, or just to share ideas.

Subscribing to the computer network is free to any NACB station or individual member. Just get a computer account on your school's system in order to take part in the NACB electronic discussions via the BITNET system. To subscribe, address your e-mail to: LISTSERV@GWUVM.GWU.EDU Your e-mail should include the following one-line command: **Subscribe NACB yourfirstname yourlastname**

Once the listserver acknowledges your subscription and adds you to the list, send all your e-mail to post on the NACB listserver to: NACB@GWUVM.GWU.EDU If you have any problems, call NACB at 401/863-2225.

Radio Ratings via Arbitron We're pleased that college stations continue to get the new Arbitron ratings packages offered through NACB at unprecedented low prices. Professional ratings can help you dramatically increase underwriting revenue and let you determine what programming is pulling audience. Packages including AQH and cume ratings, broken out by demographic breakdowns by gender and age, for all stations in your market, are available for as little as \$175. There's no charge or obligation to see if your station is rated. If interested, please call NACB's JoAnn Forgit at 401/863-2225.

by Linda Anderson

MAJOR LABEL:

Dead Can Dance, *Into The Labyrinth*

4 AD/WEA: 310-289-8770

Review by Linda Anderson

Picture a dawn in a far-off land, the sun barely piercing the heavy mist. Through the gray, stone buildings jut into view. Perhaps a few robed monks scurry about their morning chores. The scene is beautiful, yet somewhat ominous. Through the mist rings a sonorous voice... This is the image evoked by *Into The Labyrinth*, the new release from Dead Can Dance. To followers of the band, the mystic beauty of their music will come as no surprise. Their experiments with medieval music on 1990's *Aion*, as well as the exploration of the sounds of Bulgarian music on *The Serpent's Egg* are both apparent on this new album. Adding a fascinating twist, however, are the shades of North Indian classical music which appear on this latest effort. In this vein, a continuous drone underlies the melodic line on many songs, while the drums produce not only rhythm but also melody, similar to tabla, the drums used in traditional Indian music.

Since their first release in 1984, Dead Can Dance have had changes of personnel, overlaps with This Mortal Coil, and side projects such as Heavenly Bodies which was comprised of members of both Dead Can Dance and This Mortal Coil. However, the wealth of musical style and mood on *Into The Labyrinth* is performed entirely by two people, Lisa Gerrard and Brendan Perry. That a duo could produce such an eclectic, ambient work is incredible. Given the richness and gorgeous charm of the album, one begins to believe that Gerrard and Perry could, indeed, make the dead dance.

INDIE LABEL:

Tad, *Inhaler*

Mechanic Records: 212/226-7272

Review by Sandy Masuo

Though largely eclipsed by the eruption of Nirvana's "Big Thing" status, 1991 was also a banner year for Tad. With 8-Way *Santa*, the Seattle four-piece finally attained that perfect balance between full-on rhythmic assault and concise melodies. It appeals enough to stick in your mind, but never clingy enough to linger uninvited. The band's latest effort, *Inhaler*, demonstrates an even more refined attack that's deliciously gruff, but never coarse, thanks to production by noise-meister J Mascis.

Inhaler opens with "Grease Box," a king-sized grind that pitches and rolls in the humungous rhythms that drummer Josh Sinder and bassist Kurt Danielson lay down. "Luminol" likewise revolves around a dense rhythmic foundation, but this time it supports the tireless bout of see-sawing that transpires between guitarist Gary Thorstensen and



(l to r) Tad, Josh, Gary and Kurt of Mechanic Records' artist Tad

frontman Tad Doyle. The only break in the action is a mellow piano-spiked bridge that suffers from intermittent guitar seizures. "Ulcer," which features an exceptionally high-torque bridge, opens with a mournful guitar passage that's tinged with a subtle suggestion of something sinister, then shifts into a thrashier mode. "Lycanthrope" finds the Tadsters striding through a super buff groove and Doyle's vocals like a glove, matching and complementing them at every turn, and Tad's vocals, for all their side-o-beefiness have an inexplicable soft spot—a kind of worn edge that suggests a sense of—gasp—vulnerability, albeit a closely guarded one.

UNSIGNED:

Ton of Bricks, *Keep Up*
c/o Ken Barsky, Marble
Head Records: 415/973-
7508

Review by Linda Anderson

The San Francisco based Ton Of Bricks are a sharp contrast to the grunge and experimentation of other current alternative bands. Rather than the rage and sarcasm of bands such as Nirvana

and Soundgarden, Ton of Bricks sound tired and jaded, with perhaps a touch of humor as on "Made to Breakdown", on which vocalist Ken Barsky laments: "Space shuttles/Cordless phones/Reactors/Savings & Loans/I'm so tired of disposing of things/That were made to breakdown". Indeed, most of the songs have strong blues roots with a touch of jazz instrumentation.

But Ton Of Bricks sings the blues '90s style—where pessimism substitutes for desperation. Throughout the album, Scott Wild's drumming is in the background, providing a subtle rhythm rather than a driving beat, suggesting the recent style of Sting. The only hint of angst appears on the track "Trapped", which combines Paul Britt's rolling bass with the frantic guitar of Ray Sayre. The energetic instrumentation is belied by the apathy of the lyrics, which say over and over, "Now I'm trapped in my ways/I know I'll never change". Despite the hopeless mood of the lyrics, *Keep Up* is by no means lackluster, and at times is positively catchy.

Send releases for review consideration to:
Linda Anderson, College Broadcaster Music
Reviews, 1184 William James Hall, 33
Kirkland St., Cambridge, MA 02138. DON'T
SEND REVIEW COPIES TO NACB. ◀

Conferences & Events

If your organization is planning a conference or convention, let our readers know about it! Call 401/863-2225. Notification must be received at least three months prior to the event. Events with dates underlined are particularly relevant to college broadcasters.

DECEMBER

3-5: Assn. for Education in Journalism & Mass Communication (AEJMC) Winter meeting. Atlanta, GA. 803/777-2005.

10: Golden Gate Awards recognizing excellence in film/video/TV production.

JANUARY

5-6: Society of Cable TV Engineers Annual Conference. Phoenix, AZ. Bill Riker: 215/363-6888.

6-9: Int'l. Winter Consumer Electronics Show. Electronic Industries Assn. Las Vegas, NV. 202/457-8700.

21-24: Int'l. Music Industry Convention. Nat'l. Assn. of Music Merchants. Anaheim, CA. James Slutz: 812/877-2447.

24-27: Nat'l. Assn. of Television Program Executives. Annual Conference. Jim Bohannon: 310/453-4440.

FEBRUARY

4-5: Advanced TV Electronic Images Conf. Society of Motion Picture & Television Engineers. Carol King: 914/761-1100.

10-11: Broadcast Cable Financial Mgmt. Assn./B'cast Cable Credit Assn. seminar. Tampa, FL. 708/269-0200.

11: Annual U.S. Super 8mm Film/Video Festival. Works in various genres to be screened. 908/932-8482.

26-Mar. 1: 96th Audio Engineering Society convention. Amsterdam, Netherlands. 212/661-8528.

Re-Imaging College Radio

"Why would you want to work in college radio?"

These words from a record company rep are indelibly imprinted in my mind. They came in response to one of the most exciting events in my radio career. After 11 years in commercial radio, I had just accepted a management position at a non-commercial, educational radio station. One of the most appealing aspects of this new challenge was the opportunity to instruct enthusiastic young people in radio broadcasting—a chance to make a contribution to the business and ministry that had given me so much satisfaction.

My news was consistently received with lukewarm enthusiasm. It was as if by adding the word "college" to "radio" I had somehow cheapened the original intent of the medium. The first weeks in my new assignment only served to remind me that the sentiments expressed by my record company friend are fairly universal throughout the industry. I also quickly learned that those within our community thought differently of our station than other stations in the market.

College radio is actually suffering from the same malady as Christian radio. That problem is a poor image, and as Andre Agassi has repeatedly reminded us, "Image is everything."

I think if we are all honest, we would admit some prejudice toward college radio. The image of a college radio student is typically that of a renegade DJ. He or she is undisciplined and without a clue as to what a liner card looks like, much less a hot clock. The individual's primary purpose in life is to expose as many obscure alternative bands as possible to an extremely small, hard-core group of atypical radio listeners.

Don't Write College Radio Off

But let's not be quick to write it off. College radio is important. It is important to those who are paying for an education and expect to be prepared for a career upon graduation. It is equally important to the industry at large whose future is dependent upon those who will be directing it through an increasingly competitive environment.

If you are a broadcast educator, it is time to turn the tide. Your work is a major investment in the development of human potential. Make

GUEST EDITORIAL by

Bill DeWees

Olivet Nazarene University

the image of college radio, it will start with the programming of our stations.

Develop Your Product

Like it or not, image is based, at least in part, on reality. A station with an inferior broadcast product will be considered "less than" in the minds of those who listen. As broadcast educators, we are doing a terrible disservice to our students if our station does not at least have a grasp of the basics. The basics start with a

degree in broadcasting from your institution a passport to success, not a four-year diversion before entering the world of "real radio." If we are to add

credibility and change

the image of college radio, it will start with the programming of our stations.

"If we are to add credibility and change the image of college radio, it will start with the programming of our stations."

definition of your mission, market, target audience, and format. Are your programming elements (music, production, news, etc.) geared toward

meeting the needs and expectations of your target? Does your staff understand how to effectively communicate to your typical listener?

If you do not fully understand these vital areas and their relationship to your station's programming, make it a priority to learn. Become a student of successful programming. Trade publications are an excellent resource tool to assist you in learning the basics. Monitor the most successful stations in your market regularly. Make an appointment with a program director of a reputable station in your market and sit down with a list of questions and concerns that will help you learn from that programmer's experience.

Create Structure

Perhaps the greatest weakness of college radio can be found in its lack of discipline. "Freeform" radio can be used to describe a number of college stations. While a free-wheeling format may seem like a great artistic endeavor, it rarely makes for a successful station. It is our obligation to teach students how radio works in the real world. Great radio stations have format structure. Announcers

without a format hot clock, liners, music log, and instructions on the content and length of their breaks will generally do their own thing.

Giving structure to an announcer who is used to programming on the fly is much like trying to put a bridle and saddle on a wild horse. You will meet with resistance at first, but my experience has been that students quickly realize the value of structure when it translates into increased listeners, more underwriters, and greater credibility within the community.

Identify Your Constituencies

Finally, identify your constituencies. You will find it necessary to prove your worthiness as a station continually if you hope to achieve and maintain a credible and professional image. Identify those to whom it is important to project a positive image.

At my station, I have identified the following as our constituencies: listeners, community, school administration, and the Christian music and radio industry. If we fail to project a credible image to any one of these very important groups, we fail to fulfill the mission of the radio station. It really amounts to nothing more than a continual public relations campaign. Make it a point to communicate the positive through promos, letters, press releases, and telephone calls. Remember that these individuals will help to determine the degree of success or failure of your station and broadcast program.

If your present image needs a face lift, it may take a while to establish yourself in the way you desire. Be consistent in your approach and persistent in your campaign. With perseverance, others will begin to change the way they view your station, and someday you may hear the words, "You're kidding. You sound too good to be college radio."

Bill DeWees is Director of Broadcasting and Advisor to WONU-FM at Olivet Nazarene University in Kankakee, IL. This editorial was reprinted from the 8/2/93 issue of Christian Research Report, a trade publication for the Christian music radio industry. For more information about CRR, call 404/955-1085.

Have a strong viewpoint on a topic? Send it to: College Broadcaster Final Thoughts, NACB, 71 George St./Box 1824, Providence, RI 02912-1824.

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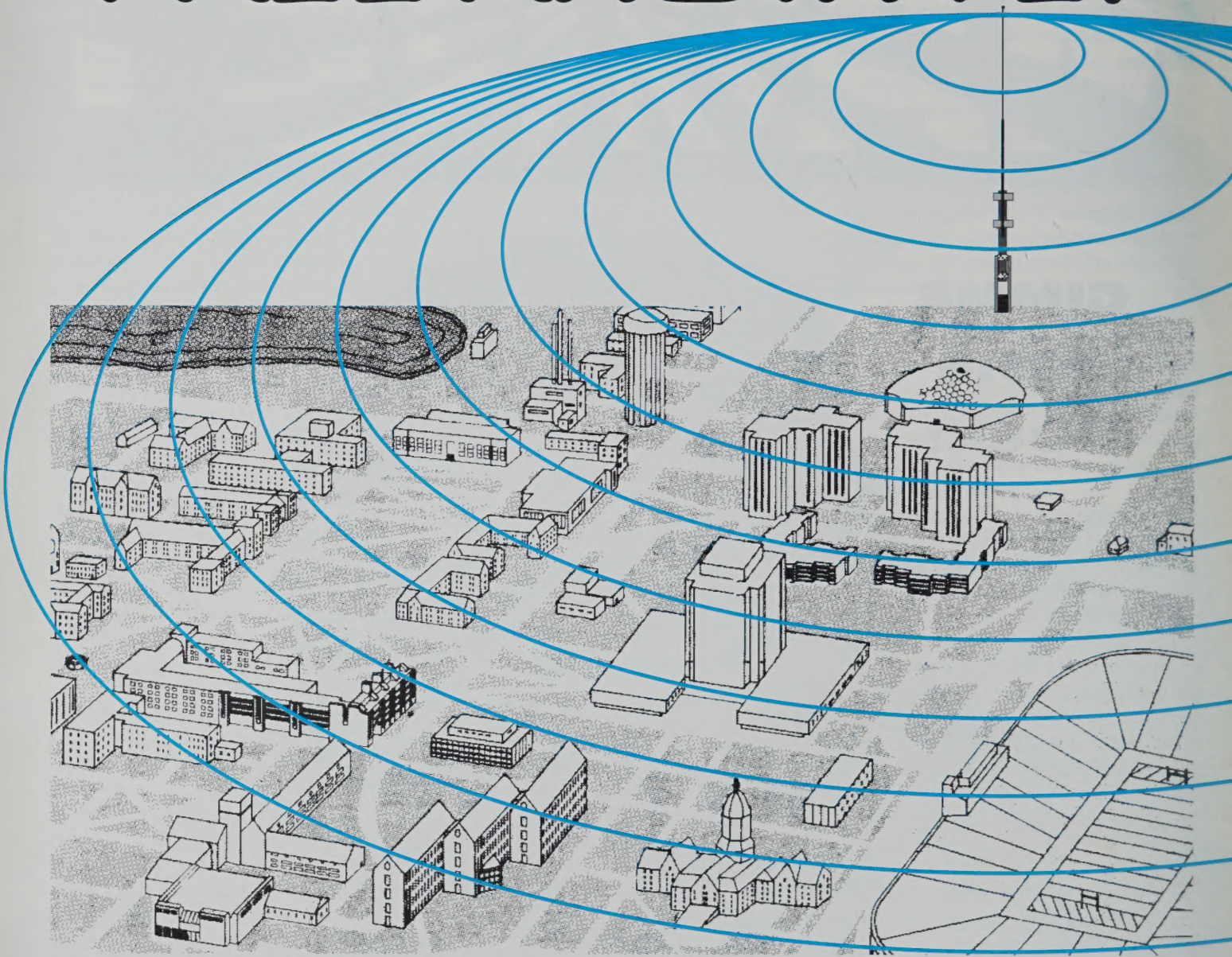
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